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THE

AMERICAN HARP:

BEING

A COLLECTION OF NEW AND ORIGINAL

CHURCH MUSIC.

Arranged and Composed by

CHARLES ZEUNER.

BOSTON:

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EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Accelerando, constantly accelerating in speed.
Adagio, slow.——(*ma*, but; *non*, not; *troppo*, too much; *Molto*, much or very.
A Due, *Duetto*, is a composition in two parts, or for two voices.
A Tre, *Terzetto or Trio*, in three parts.
A Quartre or Quartetto, in four parts.
Ad Lib. Ad Libitum, without strict observation of time, or at pleasure.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression.
Alla breve, *or Alla Capella*, or a C with a line drawn through, signifies two beats in a bar, and to be performed quick.
Allegrezza, lively.
Allegro, (*or Allo.*) brisk, quick.——*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than Andante.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3 or 4 voices or parts.
A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony
Bis, twice, or repeat.

Brio, *Brioso*, *Con Brio*, fiery, or with great animation.
Brilliante, a brilliant style or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. (There are a great many kinds of canons: pr. Ex. *canon simplex*, *canon duplex*, *canon triplex*, *canon apertus*, *canon clausus*, *canon ænigmaticus*, *canon cirularis*, *canon infinitus*, *canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatcssaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *cirularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (*or Calo*,) a diminution of time and sound, in general.
Canto, *Cantus*, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with
Con anima, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Crescendo, *or Cresc.*, to swell the sound—*Decrescendo*, *or Decresc.*, to diminish the sound.
Da Capo, (*D. C.*, *or D. Cp.* to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal scgno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.*,) gradually slower, diminishing.
Divoto, solemn or devout.
Dolce, sweetly or soft.
Doloroso, *con dolce*, melancholy or dolorous.

Duo, *Duetto*, for two parts, with or without accompaniments of an orchestra.
Duolo, *con duolo*, with pain, sorrow.
E, and, as *moderato e flebile*, moderate and complaining.
Expressivo, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, *or voce di testa*, Head voice produces the higher tones; is of a more delicate and soft sound, artificial, and seems to originate from the throat.
Fastoso, sublime.
Finale, the last part.
Fine, the end.
Forte or F, loud.
Fortissimo or FF, very loud.
Sforzando, *or Fz.*, $>$ $<$ with force, emphasis.
Fuga or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
(*Fuga ricertata*, *fuga libera*, *fuga saluta*, *fuga sciolta*, *fuga recta*, *fugo retrograda*, *fuga per augmentationem*, *fg. p. diminutionem*, *fuga per arsin et thesin*, in relation to the Theme: *fuga composita*, *fuga incomposita*, *fuga authentica*, *fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grave, very slow and serious.
Gustoso, *or con gusto*, with taste.
Hallelujah, Hebr. lang. signifies praise the Lord.
Innocentamente, innocent.
Interval, the distance between any two tones.
Largo, slow—slower than Adagio.
Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Legato, slurring the notes together.
Lento, slow like Adagio.
Lentando, *rallentando*, *ritardando*, gradually retarding;
Listeso tempo, in the same time.
Ma, but
Major, the correspondent major key, or major in general.
Marato, diminishing.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Meno vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *Perdendosi*, losing itself.
Piacere, *a piacere*, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty.
Più mosso, quicker---*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively---*più forte*, louder.
più tosto Andante, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quasi, nearly as.
Rallentando, *Ritartando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle.*
Secondo, the second part.
Semi Chorus, half the Choir or voices
Segue, or (*Seg.*) go on to the following.
Sempre, *or semp.* always, throughout the piece.
Senza, without—*senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.
Smorzando, becoming extinct.
Soave, Sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, *or Sost*, dwelling upon rests, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiccato, distinct.
Spirituoso, *or con spirito*, with spirit.
Staccato, *or Stoccato*, (*Stacc.*,) short and distinct.
Stretto, *and Stringendo*, pressing the time faster.
Stringendo, pressing, hurrying on.
Syncopatio, is a slurring of the notes contrary to the natural Accent.
Tasto Solo, (*T. S.*) signifies in *unison all unisono*; in compositions for the Organ, signifies it without the Pedal base.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement. *Tempo secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *sostenuto*, (*Ten:*,) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T. or Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves.
Veloce, quick.
Vivace, *or Vivo*, a quick movement
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice
Voce di testa, head voice
Zelo, ardent, zealous.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

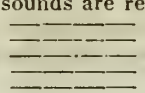
Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

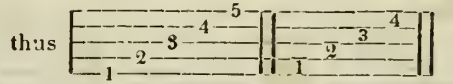
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave;*—thus  which has nine degrees, namely: five lines, and four spaces (counting from the bottom upwards.)

thus 

The five lines. The four spaces.

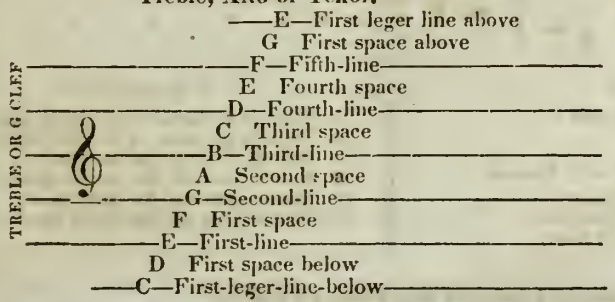
On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus 𝅝 or 𝅗𝅥; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

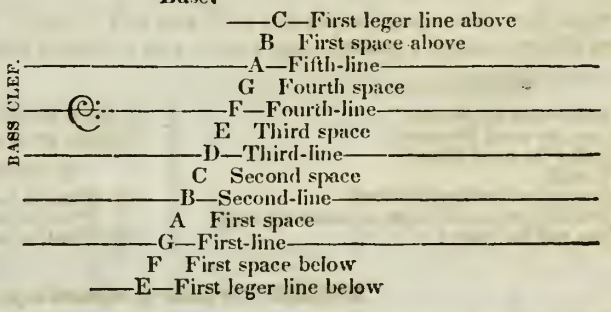
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

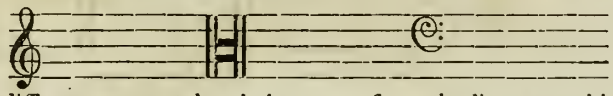
Treble, Alto or Tenor.



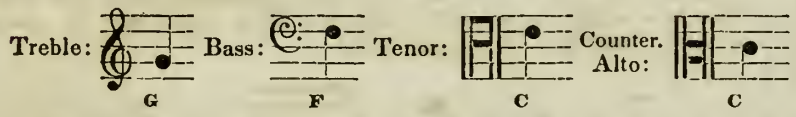
Base.



The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a *staff;*

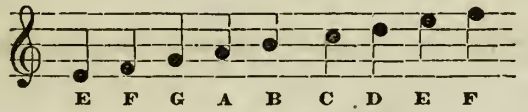
thus 

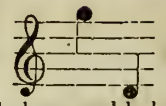
All the different notes take their names from the lines on which these clefs may be placed; Thus:

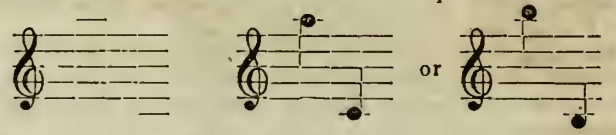


Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.)

EXAMPLE.

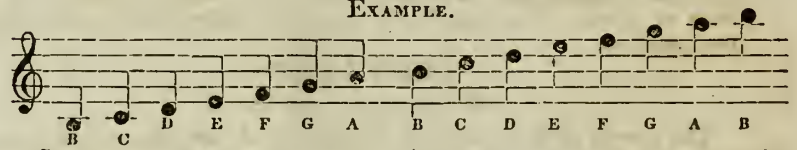


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the staff, thus:  Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



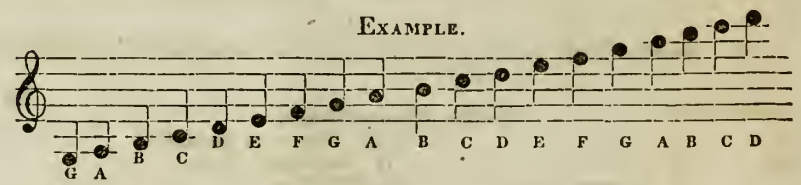
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS.

1. What is understood by *Melody?*
2. What means the word *Harmony?*
3. What signifies the word *Notes?*
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

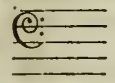
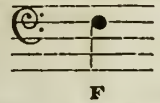
QUESTIONS

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

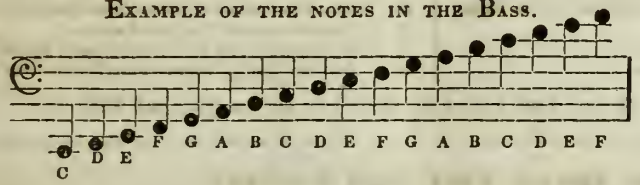
REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12

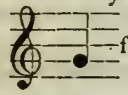
LESSON II.

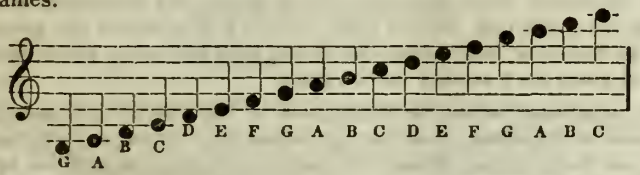
Of Notes and Clefs.

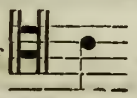
The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on that line becomes F  from whence all the notes in that staff derive their names.

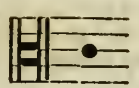
Example of the notes in the Bass.

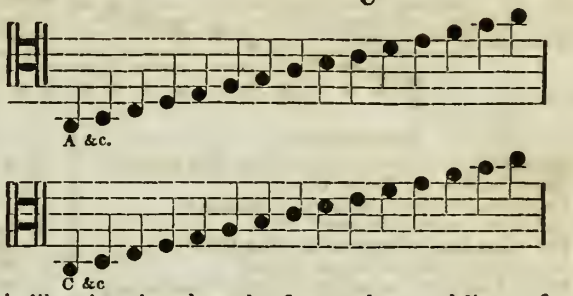


The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed.

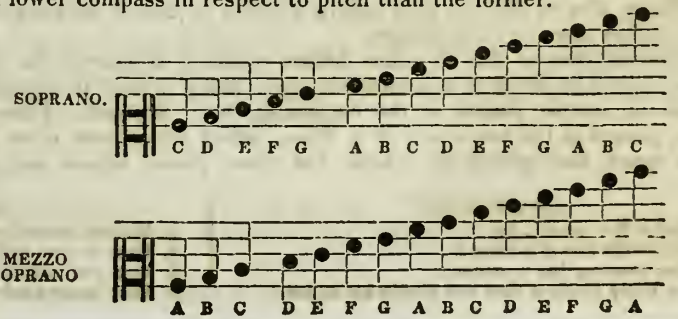
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



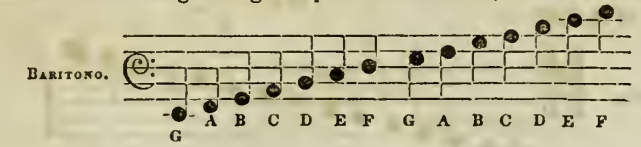
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef;* it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other clefs very uncommon.

QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

Questions for Bass Singers.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 *and Table* 5 *the first two lines and Table* 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

May be used as a Separate Lesson.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition.* Thus, ♯—♭—♮. *single,* ♯—double —single ♭—double ♭ or 𝄫.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental.*

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat.
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

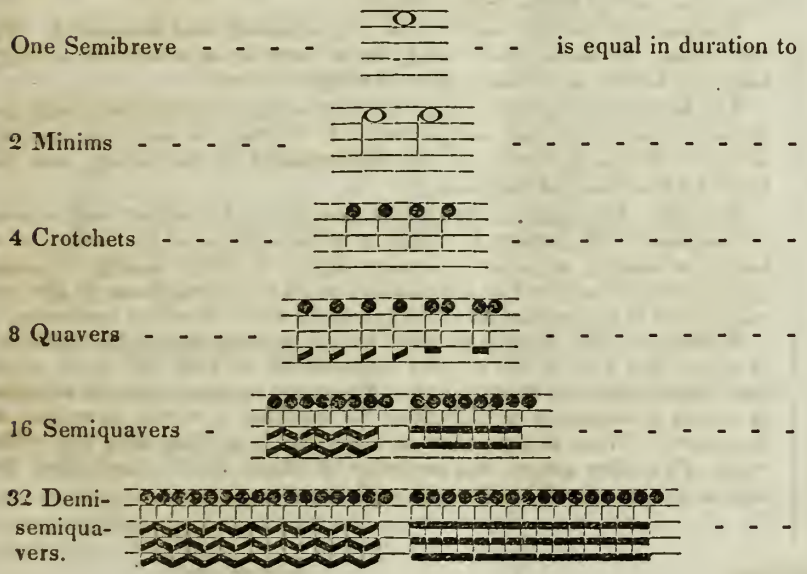
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

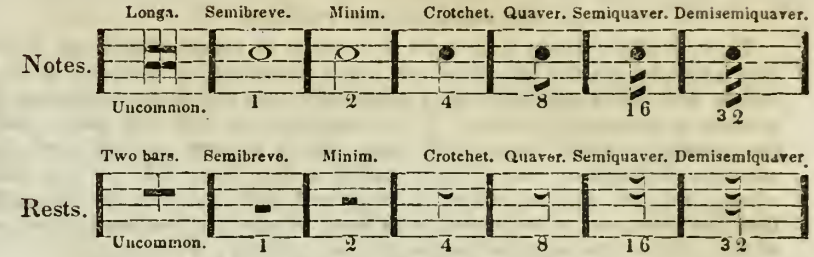
The various forms of the notes determine their *value, time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

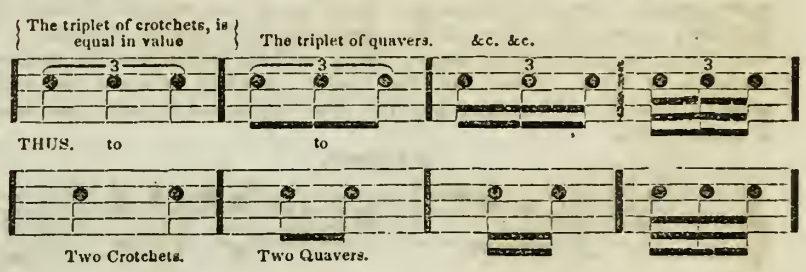
Form of them, their value, time, or duration.



Names of the Notes and Rests.



Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.



QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

QUESTIONS

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets
12. Do you know the rest?

REMARK. Time and scale are now to be practised *(The master examines his pupils about the rests*

LESSON IV.

On time, and on the Bar

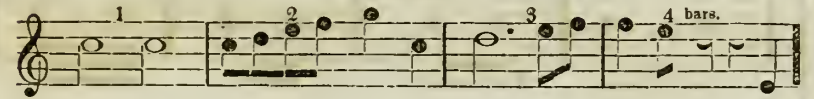
Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

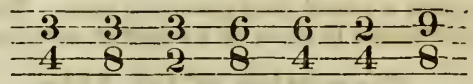
2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo;*) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time.*

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. *Hence*, all the space contained between two such strokes, (*bar lines;*) together with the notes contained therein, form what is called a *Bar*

Example.



The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.



Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

QUESTIONS.

1. What is time or rythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes

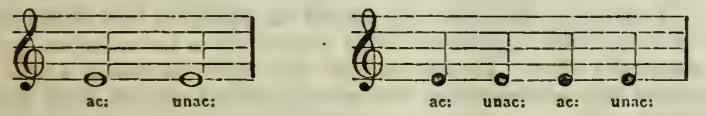
The master continue to practise time and scale.

LESSON V.

On the Time.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$ time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:

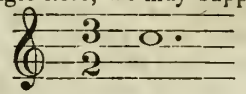


The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by ¢ contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, tne parts of the bar are minims, in this crotchets

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs.

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{2}{4}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis

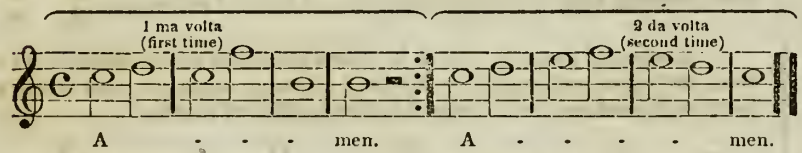
REMARK: The time is now to be practised, Table 1-2 *and* 3, *also Table* 3,--*the first two lines, and Table* 12

LESSON VI.

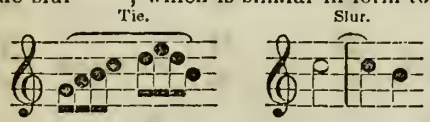
On Musical Characters.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as :‖: or of the first part only, as :‖ or of the second only, as ‖: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur ⁀, which is similar in form to the bind or tie occurs



thus sometimes over, and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (• • • or ! ! ! ! !) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato.*

When a curve is drawn over the dots ⁀ • • • • • —the notes receive a certain increasing degree of emphasis, and it is called *portamento.*

The Pauses (𝄐) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo,* we must open the mouth a little at first, and by degrees more; in *decrescendo,* just the reverse, both have a fine effect.

The crescendo (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word crescendo?

QUESTIONS.

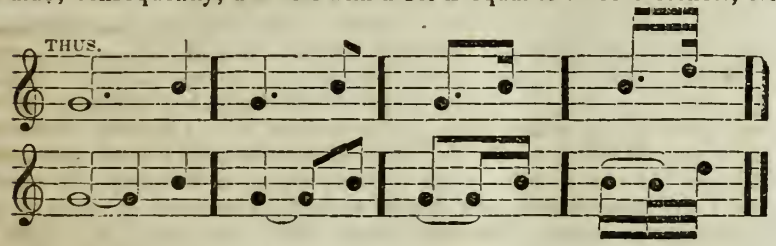
7. How is decrescendo to be performed?
8. What means singing *Legato?*
9. What means the word *Staccato?*

REMARK: Time, and Scale and Intervals are now to be practised.

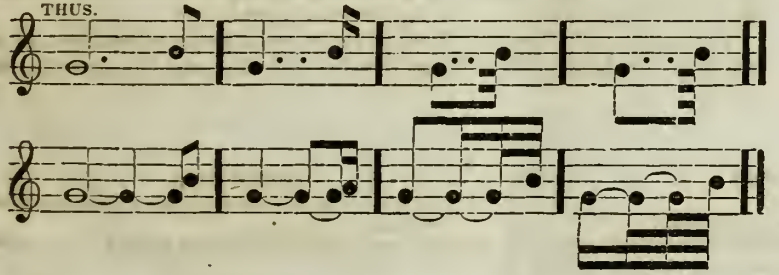
LESSON VII.

On Musical Characters.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.



If two dots are placed after a note, the first is equal to the half of it, and the second to the half of the first dot.

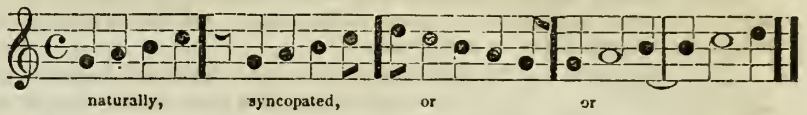


QUESTIONS

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

Dots after *rests* have a similar power to those after notes.

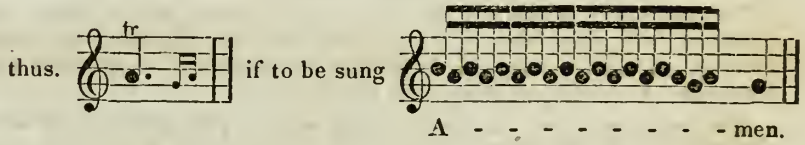
Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

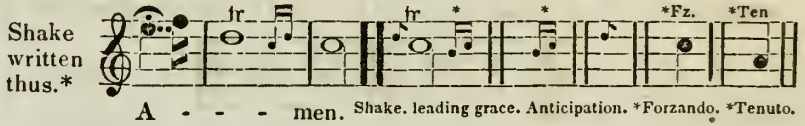


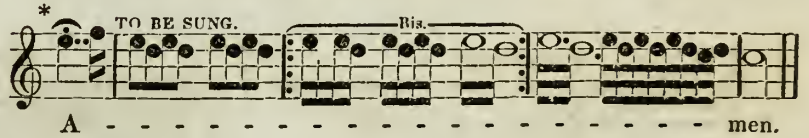
On Shakes.

Shakes are in Music Important Graces.

A turned shake is marked







QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised

LESSON VIII.

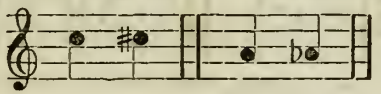
On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

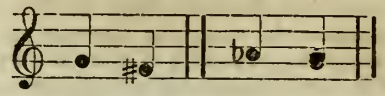
(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic,* (natural,) when it is composed of tones and semitones; *chromatic,* (artificial;) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major,* (greater) or *minor,* (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C *major* and A *minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

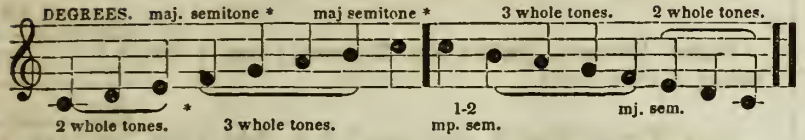
QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

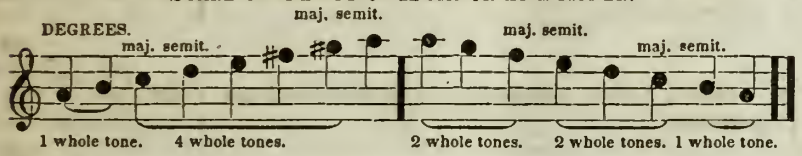
SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In *descending*, the succession of notes remain the same as in *ascending*, though the order is inverted.

The *minor* scale differs from the major in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and third *degrees;* in descending, on the contrary, the succession of whole tones and semitones is very different.

SCALE OR GAMUT OF A MINOR AS A MODEL.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the *minor third below the major key—note, is always the root of the relative minor key.*

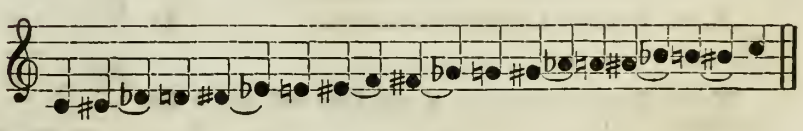
(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note;* some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequantly,) an *Enharmonical Scale.* These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

ENHARMONICAL SCALE.



QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the differenee between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

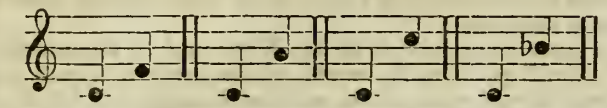
7. What is the only alteration?
8. In which manner can you find out the relative (correspondent) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

LESSON X.

On Intervals.

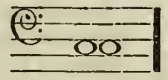
Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:

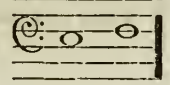


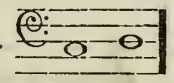
Names of the Intervals.

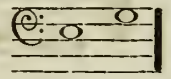
Prima or Unison.	Perfect Fifth.
Minor Second.	Sharp Fifth.
Major Second.	Minor Sixth.
Minor Third.	Major Sixth.
Major Third.	Minor Seventh.
Perfect Fourth.	Major Seventh.
Sharp Fourth.	Octave.
Flat Fifth.	

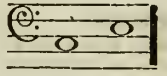
Example.

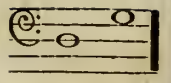
Prima; Ex. 

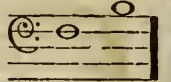
Minor Second; consisting of one semitone. Ex. 

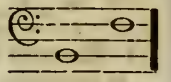
Major Second; consisting of one tone. Ex. 

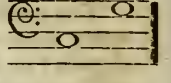
Minor Third; consisting of one tone and one semitone. Ex. 

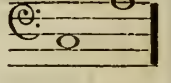
Major Third; consisting of two tones. Ex. 

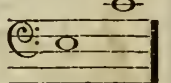
Perfect Fourth; consisting of two tones and one semitone. Ex. 

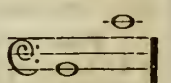
Sharp Fourth; (called also *Tritonus;*) consisting of three tones. Ex. 

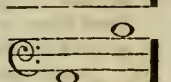
Flat Fifth; (called also *imperfect* or *false fifth;*) consisting of two tones and two semitones. Ex. 

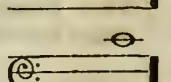
Perfect Fifth; consisting of three tones and one semitone. Ex. 

Minor Sixth; consisting of three tones and two semitones. Ex. 

Major Sixth; consisting of four tones and one semitone. Ex. 

Minor Seventh; (flat seventh) consisting of four tones and two semitones. Ex. 

Major Seventh; (sharp seventh) consisting of five tones and one semitone. Ex. 

Octave; consisting of five tones and two semitones. Ex. 

QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

QUESTIONS

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, *such kind of practise should the master bear in his mind.*

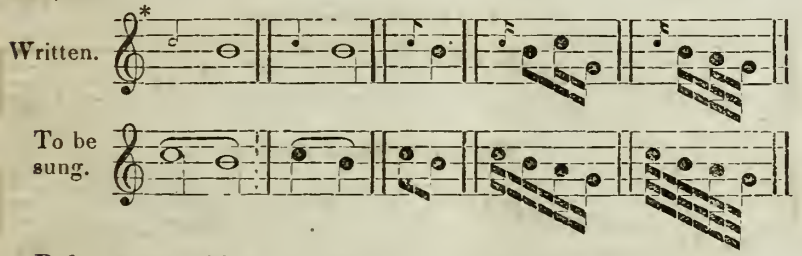
May be taken as a separate Lesson.

On Appogiaturas.

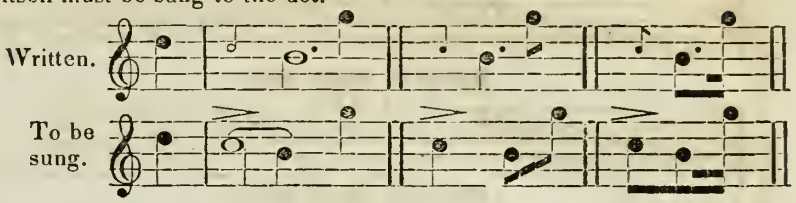
Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may he considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into long and short.

The *long* or *accented** Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note, as:

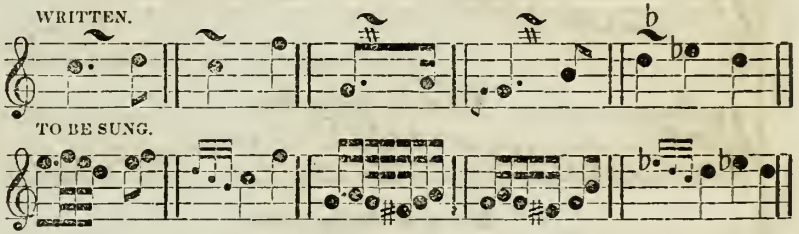


Before a note with a dot, which by this means consists of three parts, the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.



On the Turn.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.



LESSON XI.

On the Keys.

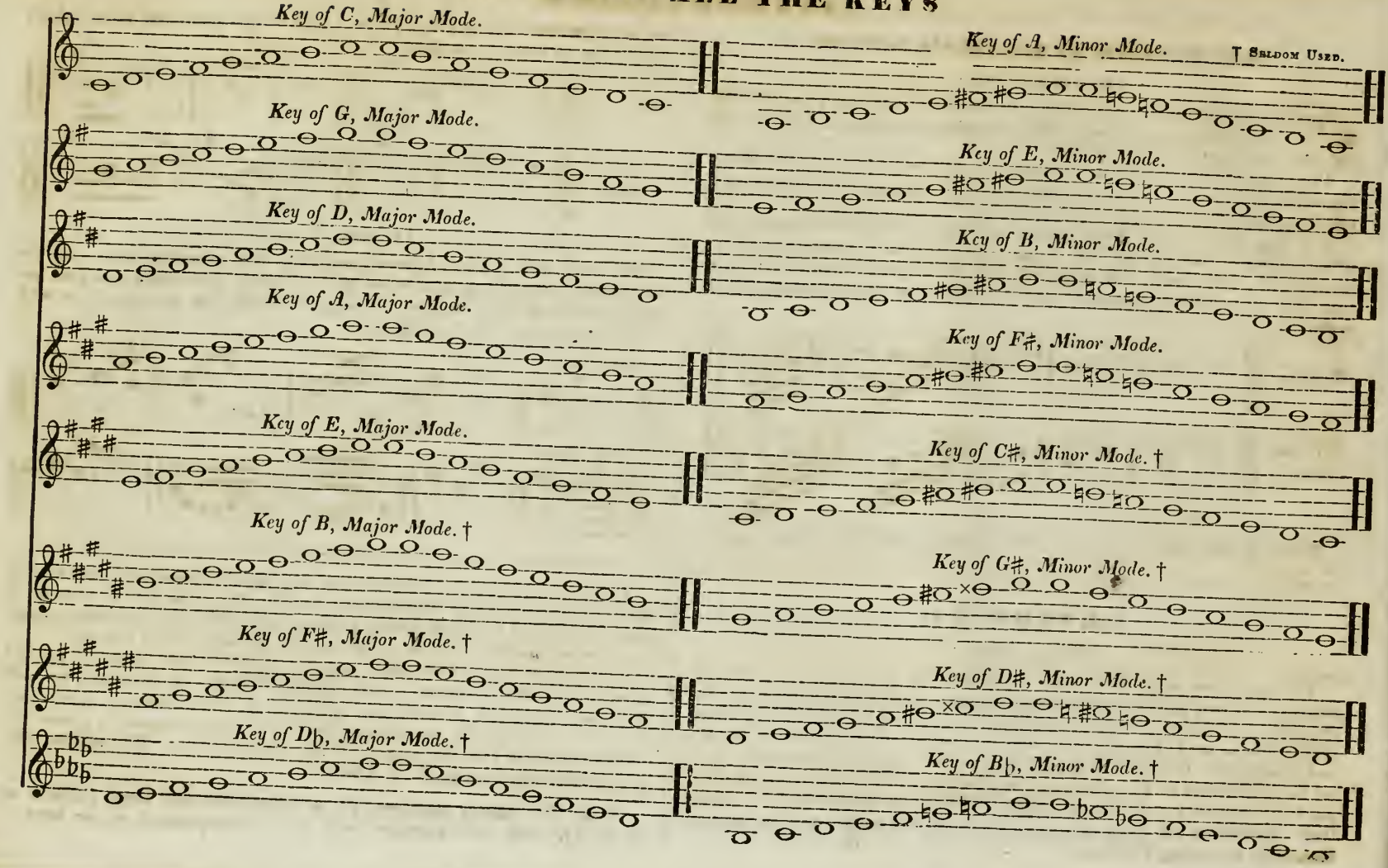
To learn how many ♯ or ♭ are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one ♯, and again from this latter; D two ♯, the fifth again A three ♯, u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by *themselves* according to lesson

Upon the comparison he then will find, that G major has only one ♯, and that, in ascending, this falls on the 7th. degree before F; that in D major, a second ♯ comes before C, also on the 7th. degree from the tonic, *so in all the keys;* So they will find all the keys of the sharps.

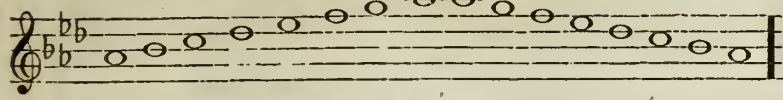
To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one ♭, which falls, in ascending, on the 4th. degree B; and that in the key of B♭, a second ♭ comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

N B. The master examines the scholars about the keys, perhaps so far as A♭—and E♯—together with their correspondent minor keys

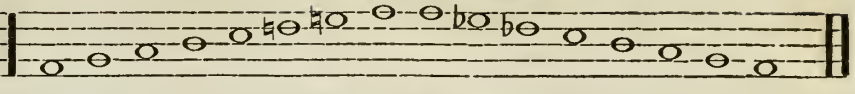
SCALES OF ALL THE KEYS



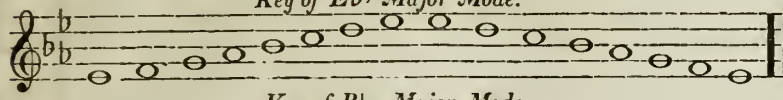
Key of A♭, Major Mode. †



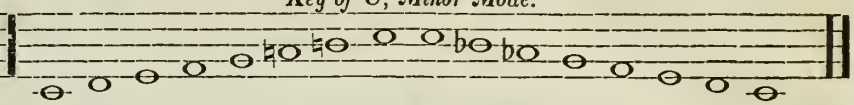
Key of F, Minor Mode.



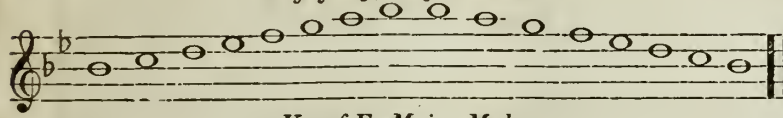
Key of E♭, Major Mode.



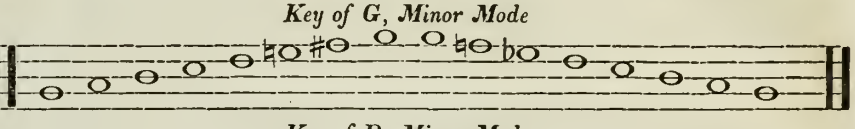
Key of C, Minor Mode.



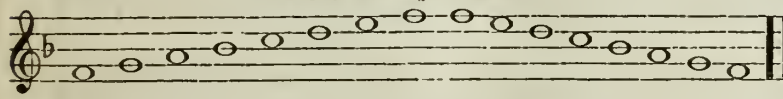
Key of B♭, Major Mode.



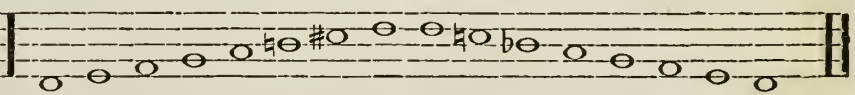
Key of G, Minor Mode



Key of F, Major Mode.



Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unmingled with dread, entertained towards the master, by parents—*is the best security* of the ultimate improvement of his scholars

TABLE No. 1. Exercise to practice the Time without Rests.

Mixt Time.

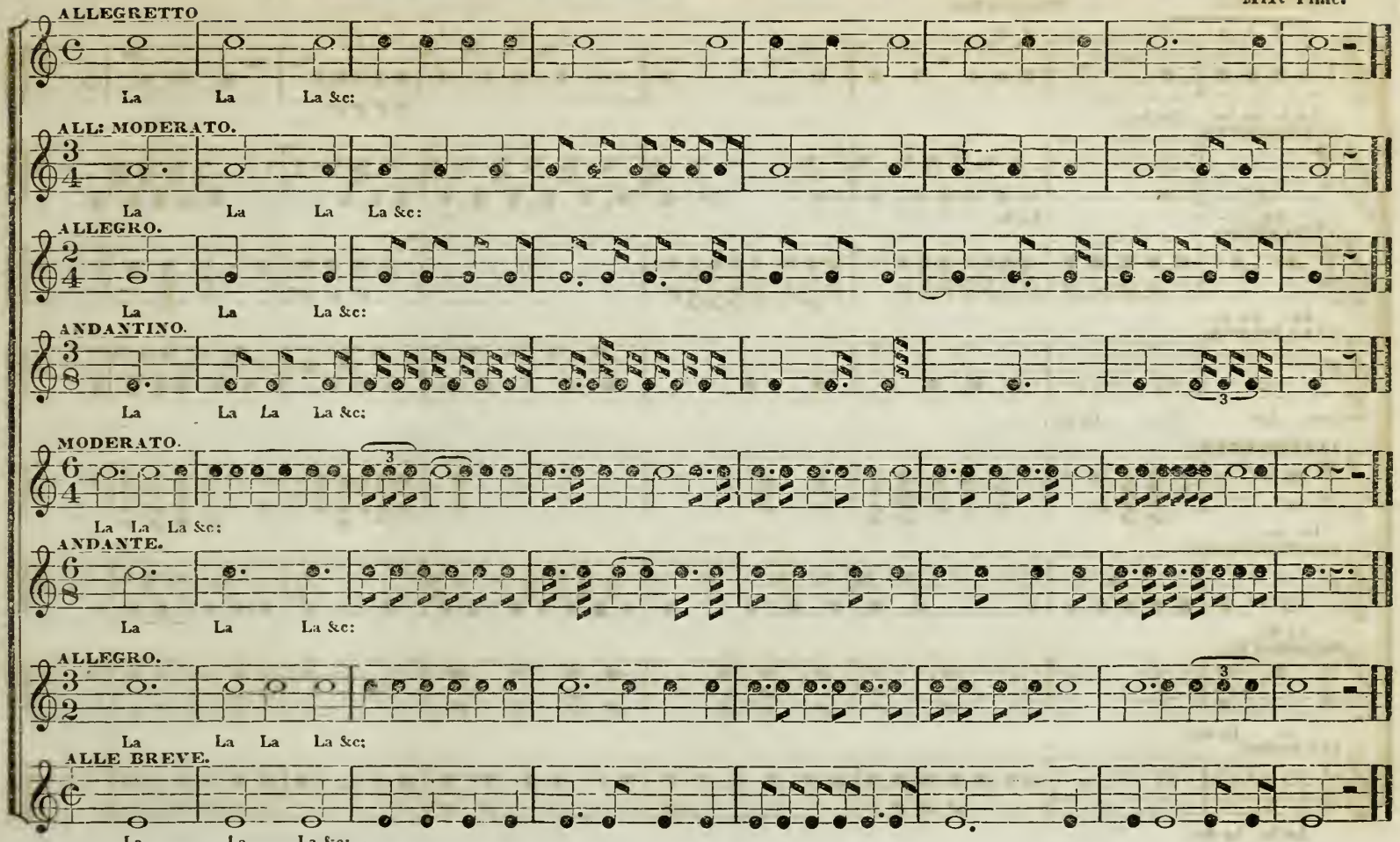
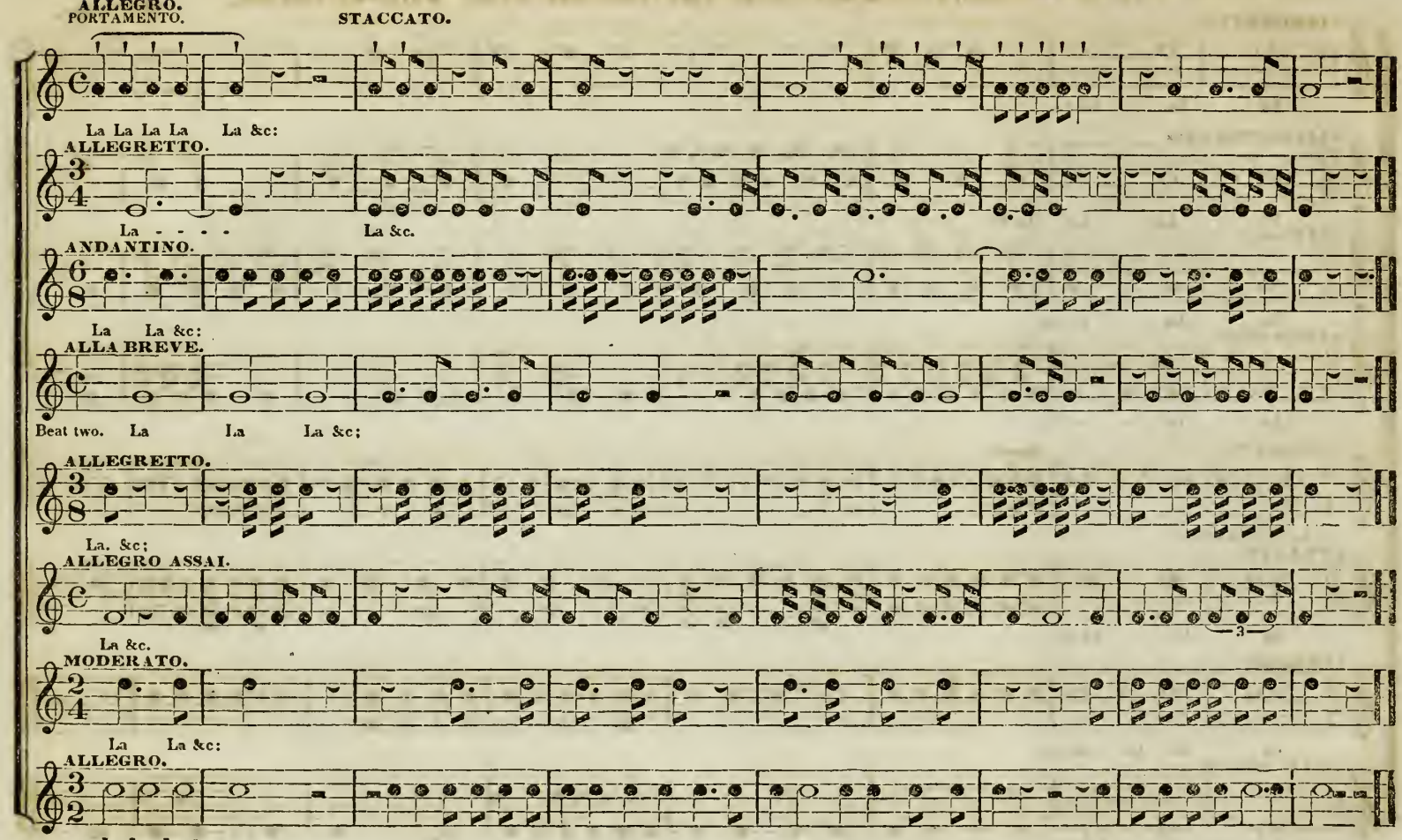


TABLE No. 2. Exercise to practice the time with Rests.

Mixt Time.



No. 3. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear *a*, like after or father. SCALE or GAMUT.

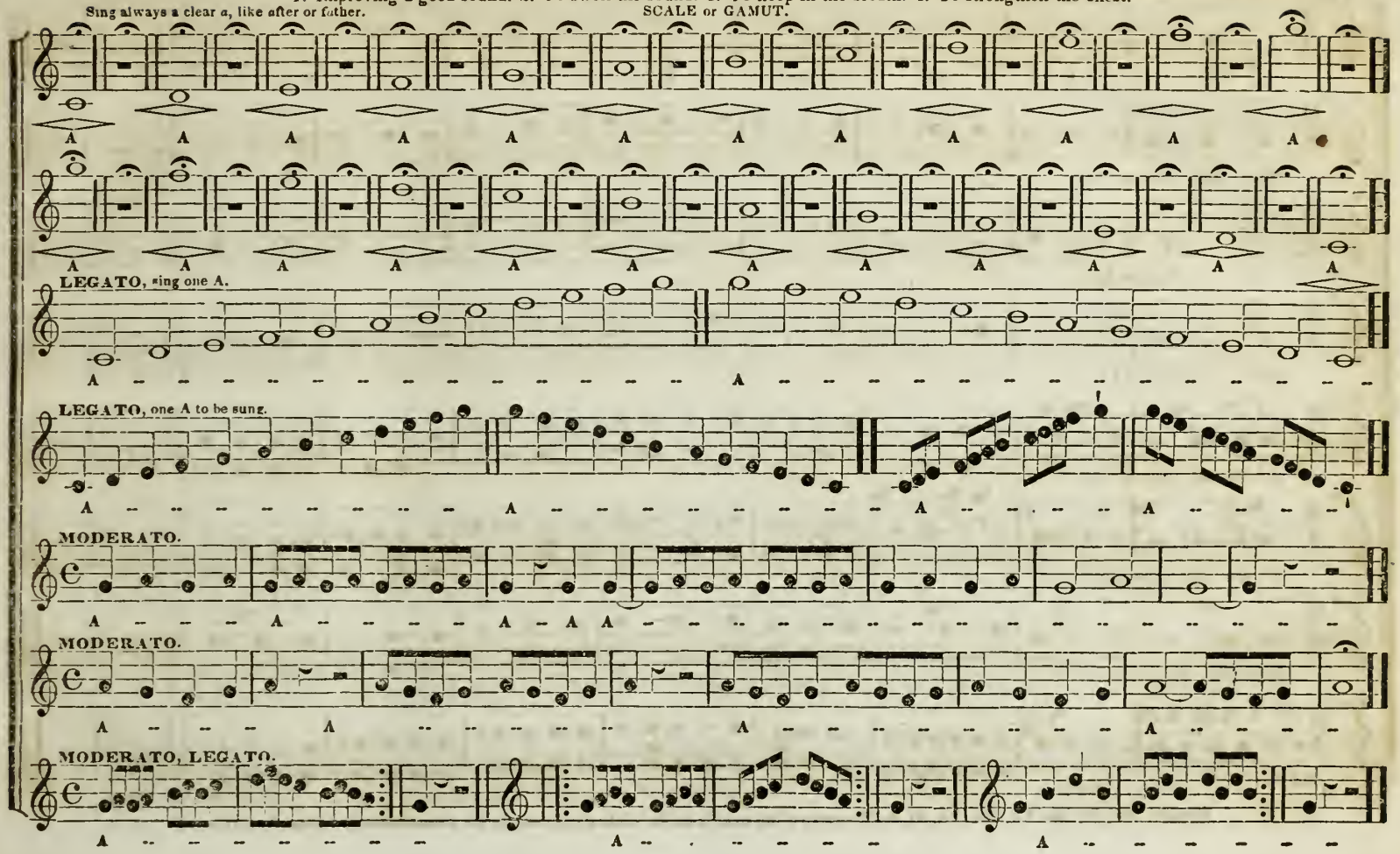
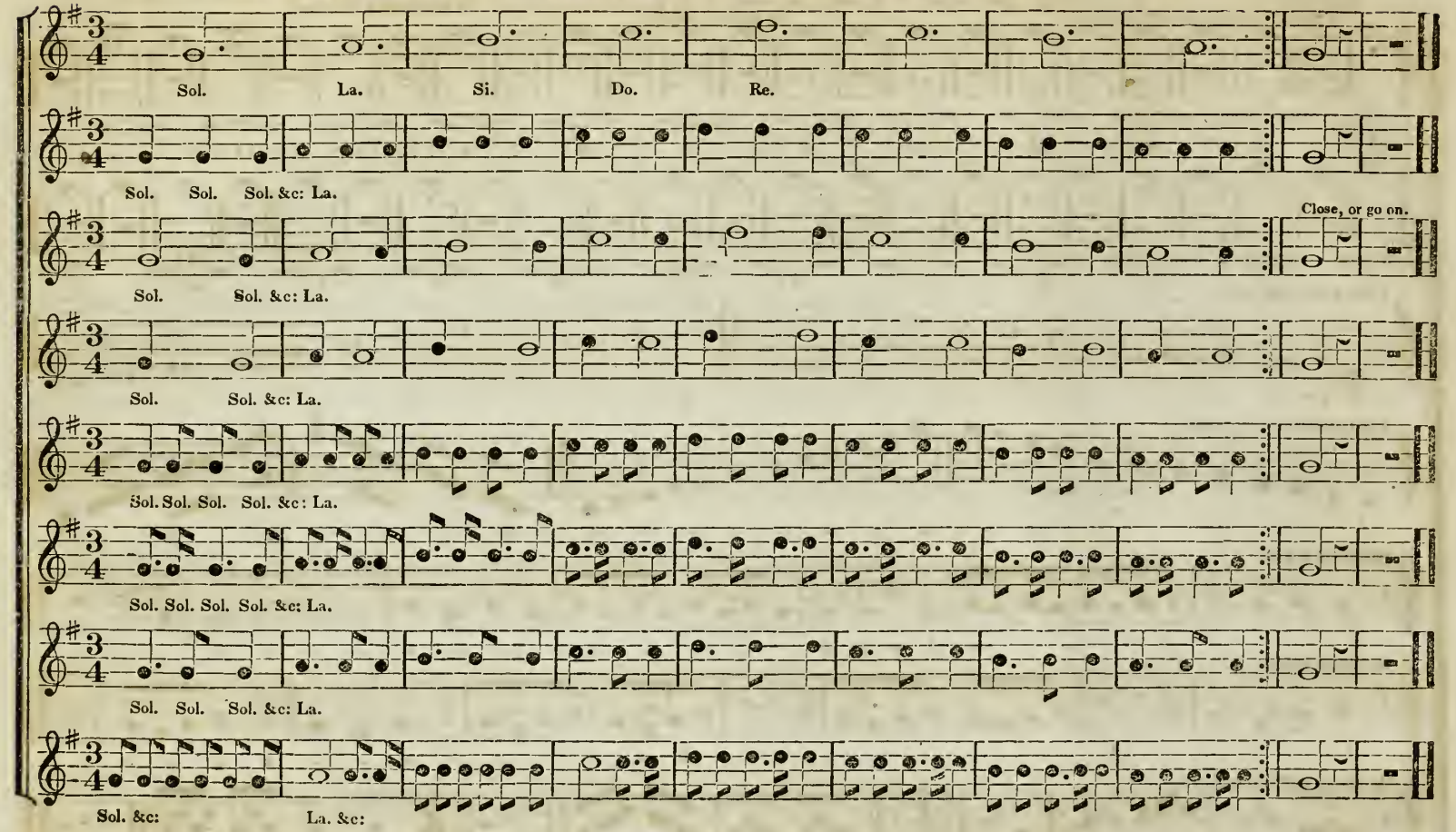


TABLE No. 4. Exercise to practice the Time without Rests.

Triple Time.

MODERATO.



Remark: Do, Re, Mi, Fa, Sol, La, Si, are the names of the notes in the Italian language; and for the pronunciation in singing, the very best

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.

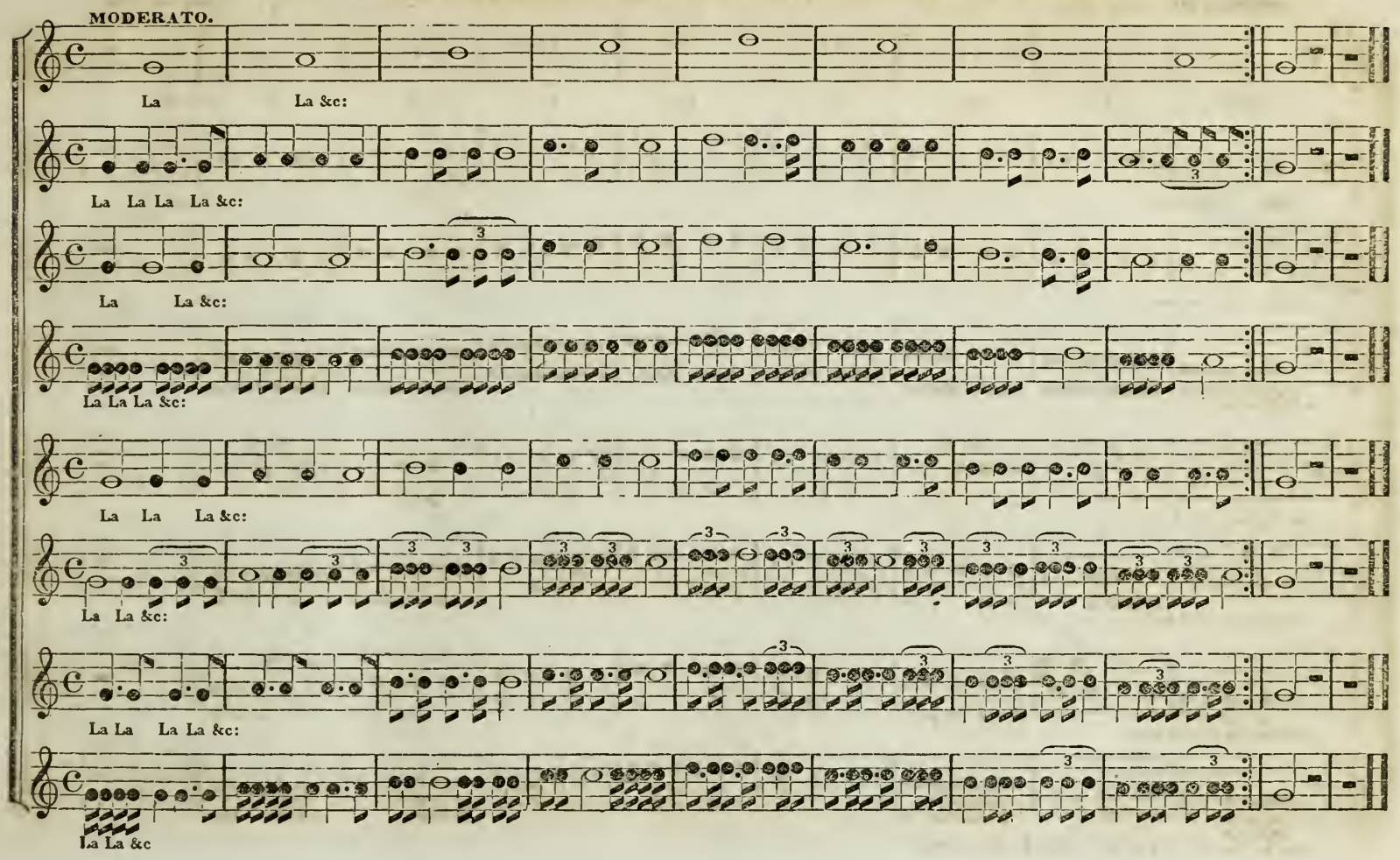


TABLE No. 6. To practice the time and Intervals.

MODERATO. Common Time.

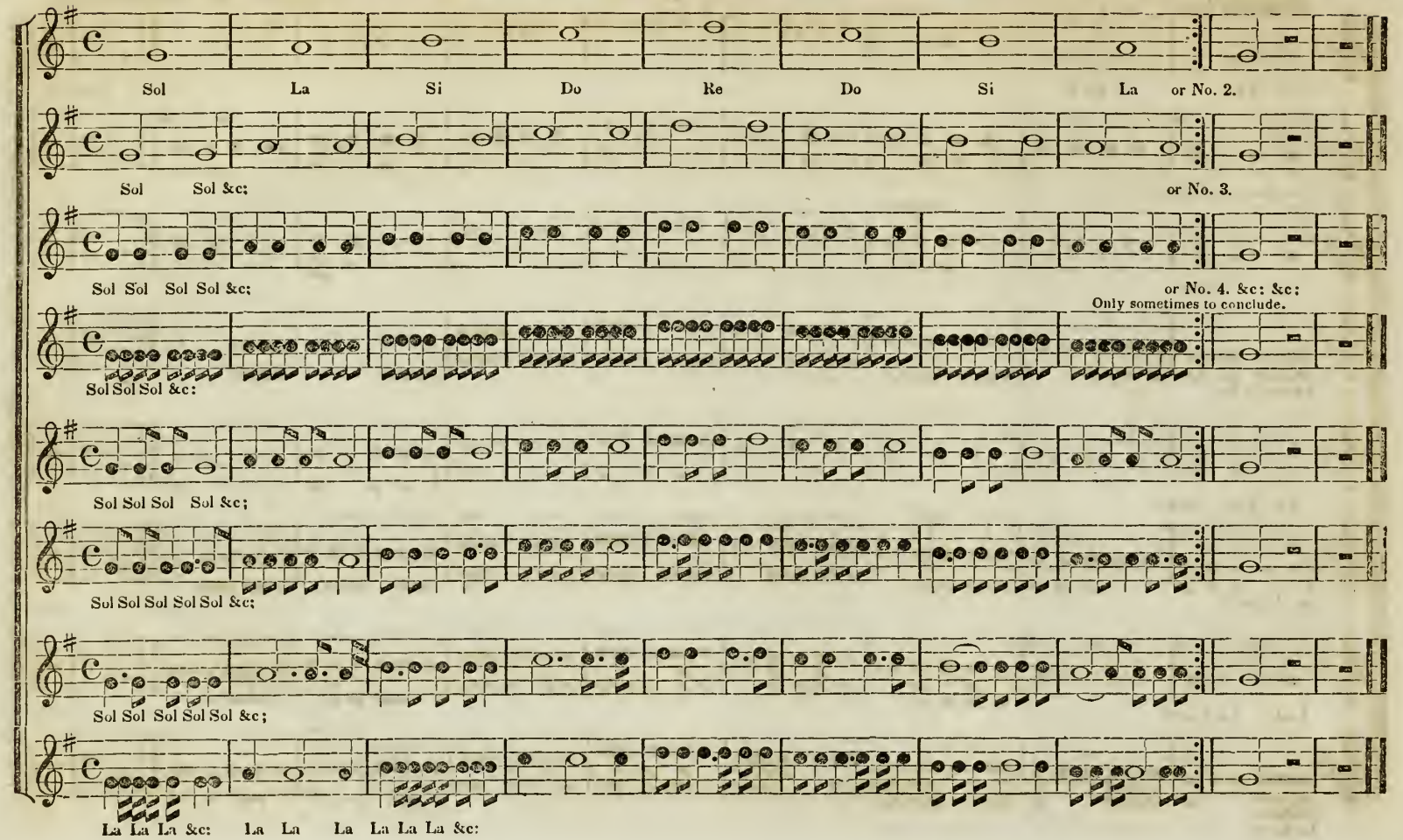


TABLE No. 7. THE INTERVALS.

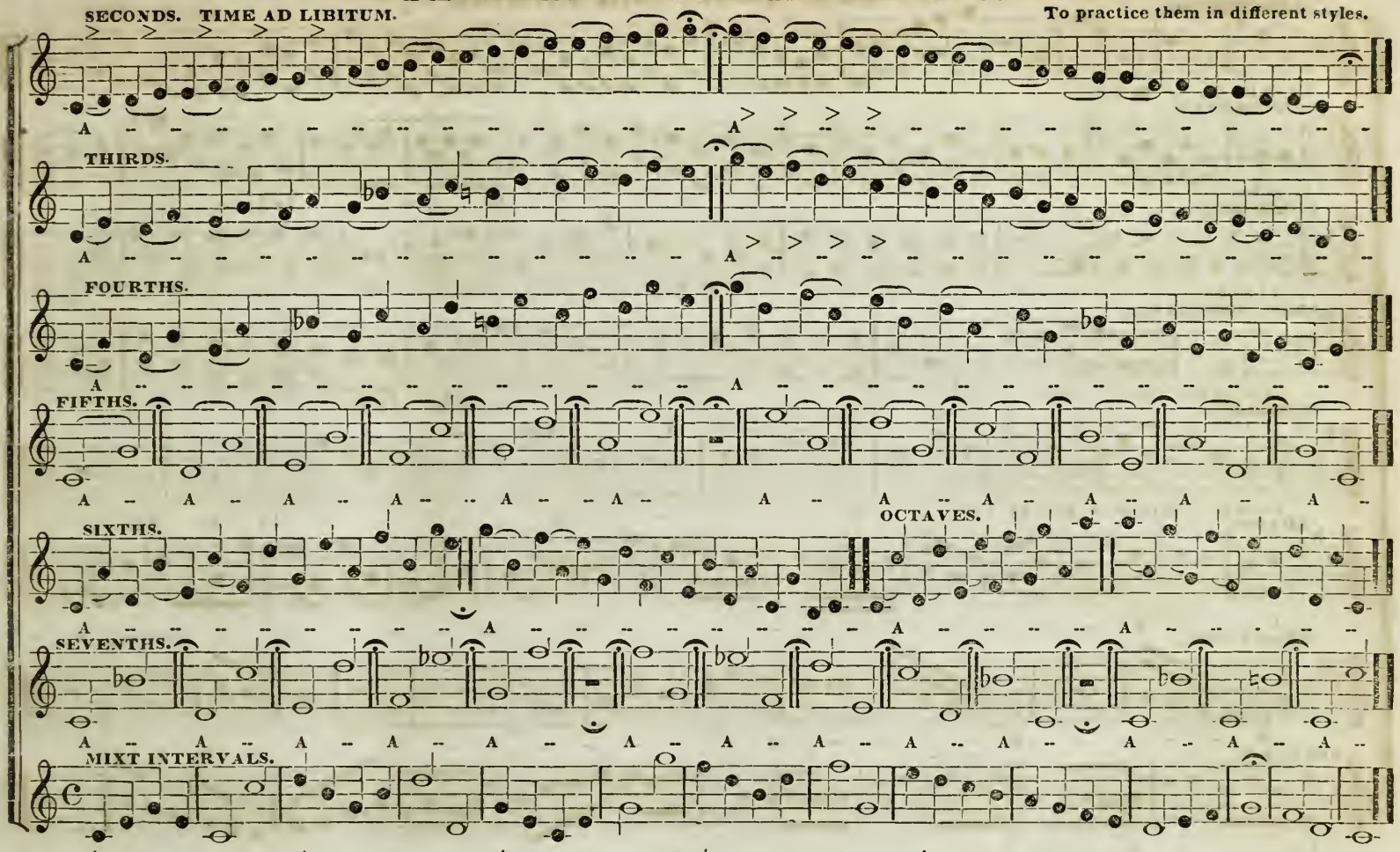


TABLE No. 8. Mixt Exercises.

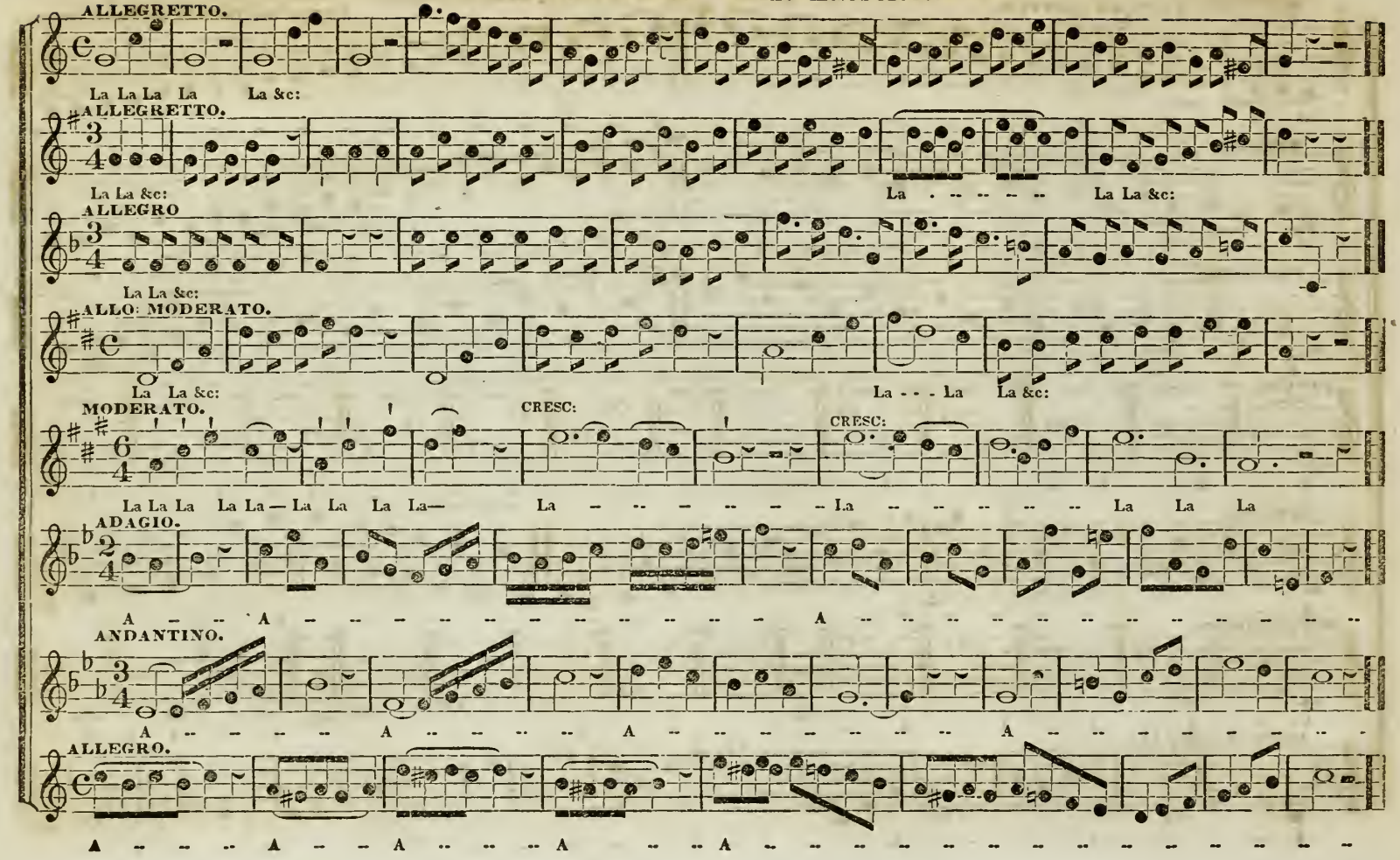


TABLE. No. 9. Exercise in seconds with Rests. Semp: Legato. Mixt Time, and Mixt Keys.

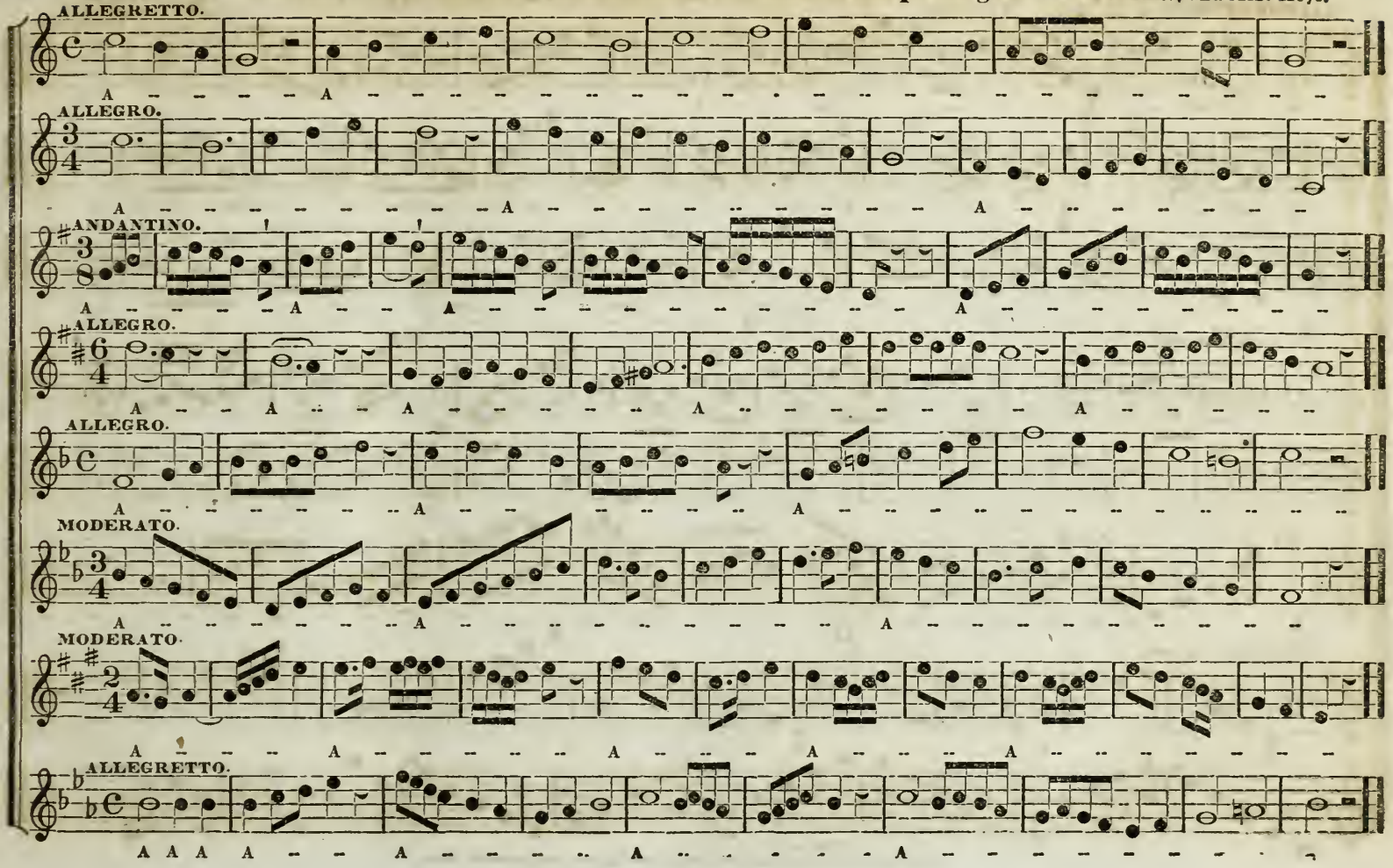
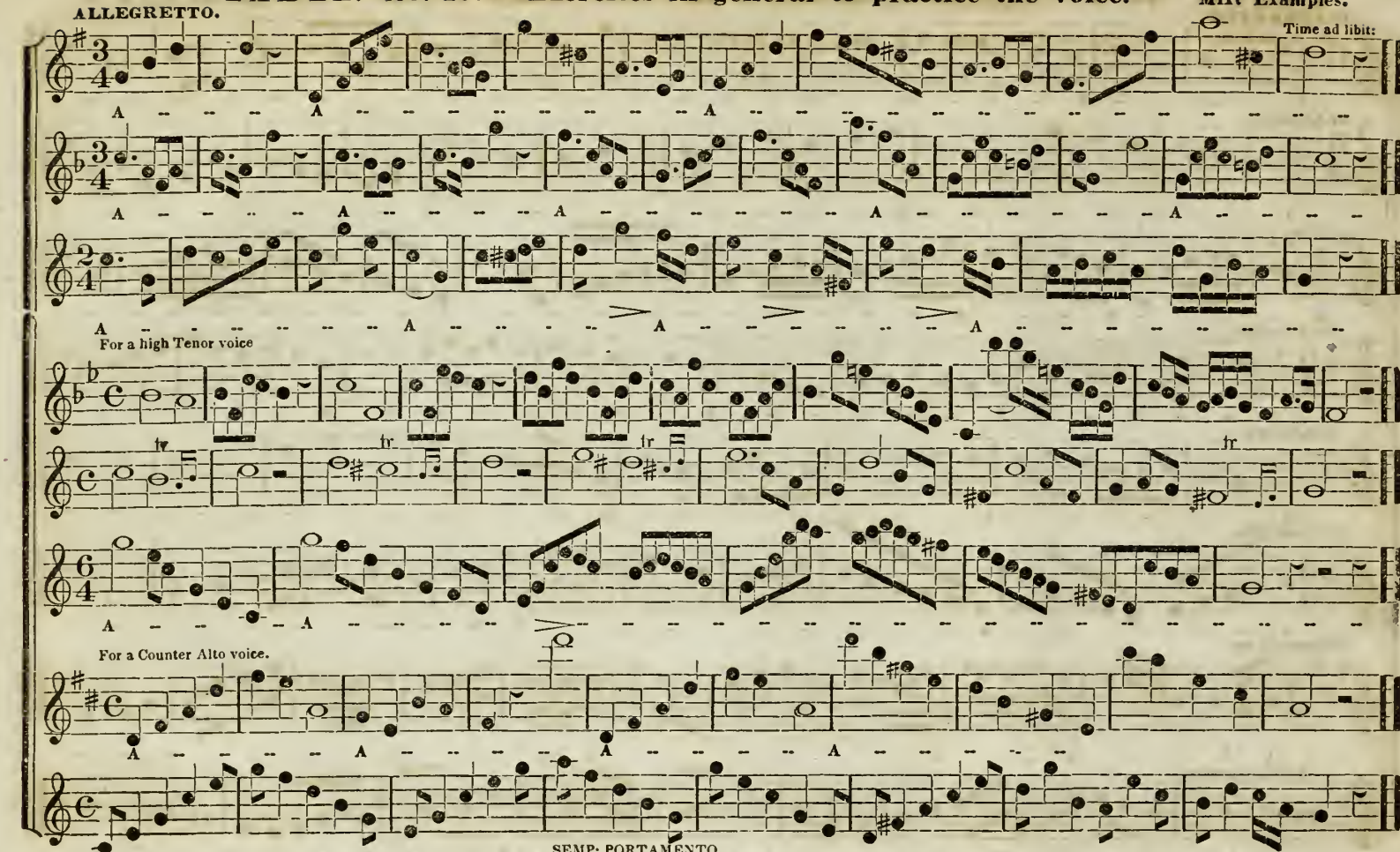


TABLE. No. 10. Exercises in general to practice the voice.

Mixt Examples.



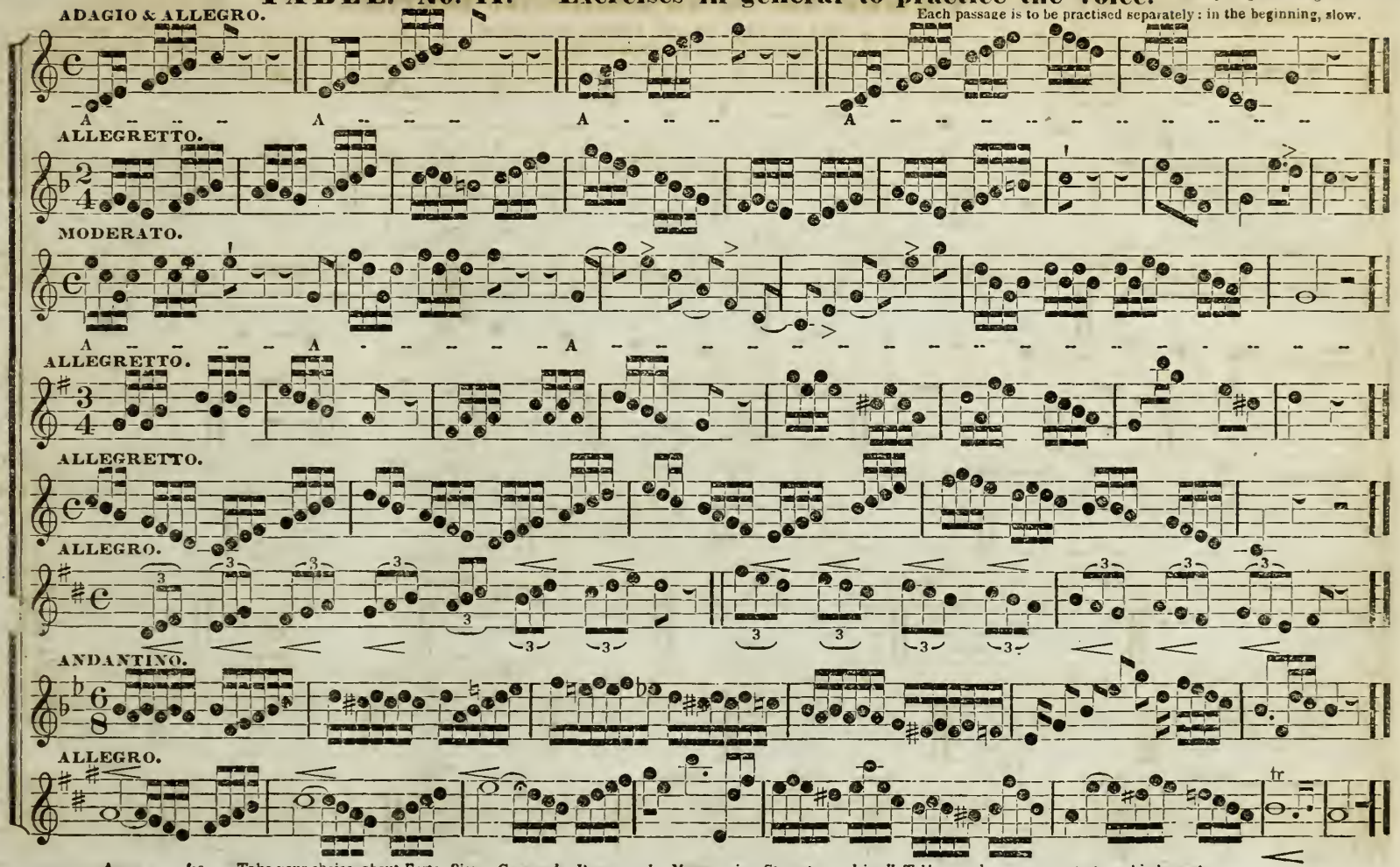
SEMP: PORTAMENTO.

Take your choice among the Examples, according to the compass of the voice.

TABLE. No. 11. Exercises in general to practice the voice.

Semp: Legato. Sing A.

Each passage is to be practised separately: in the beginning, slow.



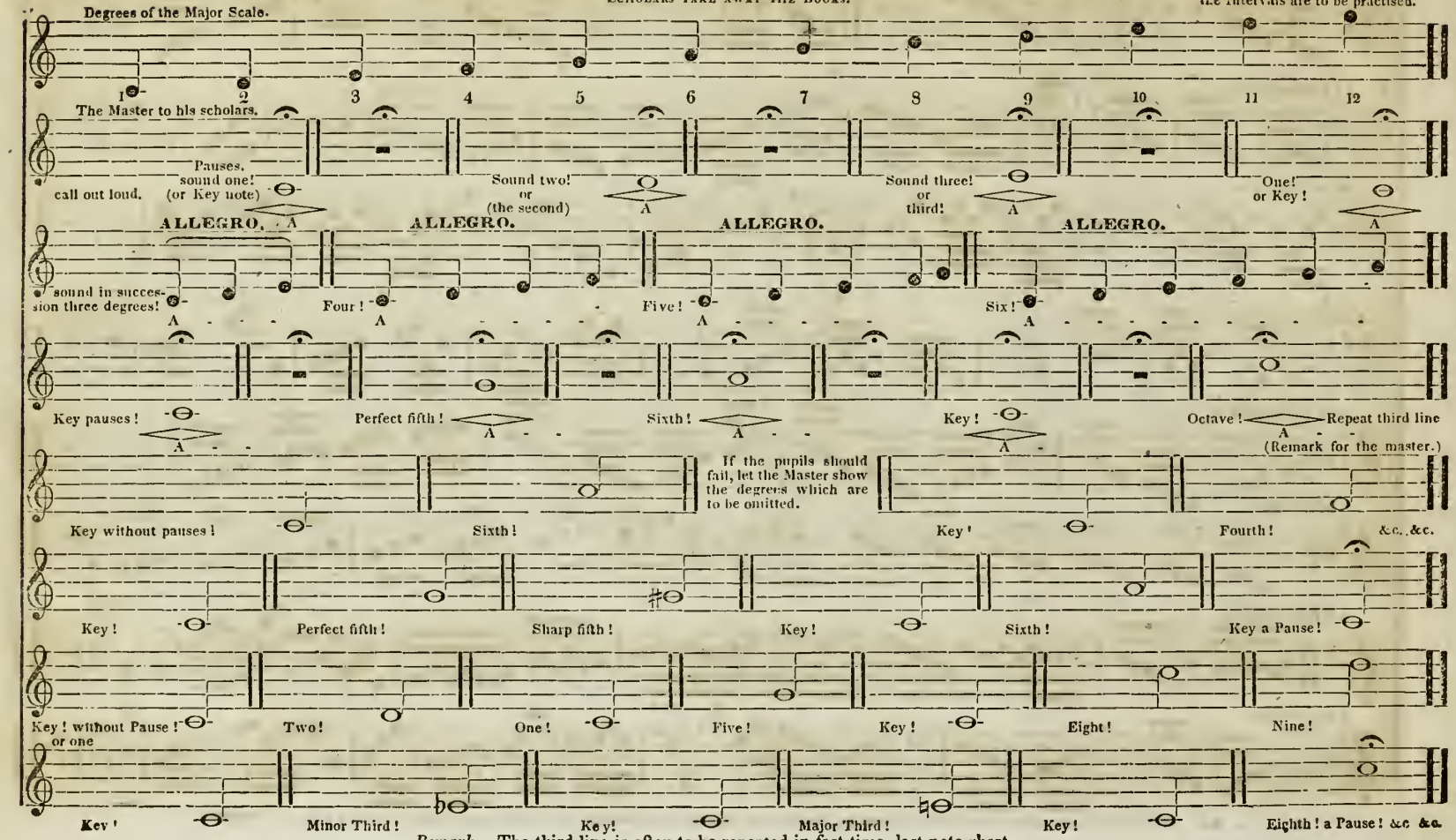
A - - &c. Take your choice, about Forte, Piano, Crescendo, Decrescendo, Mezza voice, Staccato; and *in all Tables*, employ your own taste and judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE

SCHOLARS TAKE AWAY THE BOOKS.

A specimen to show how the Intervals are to be practised.

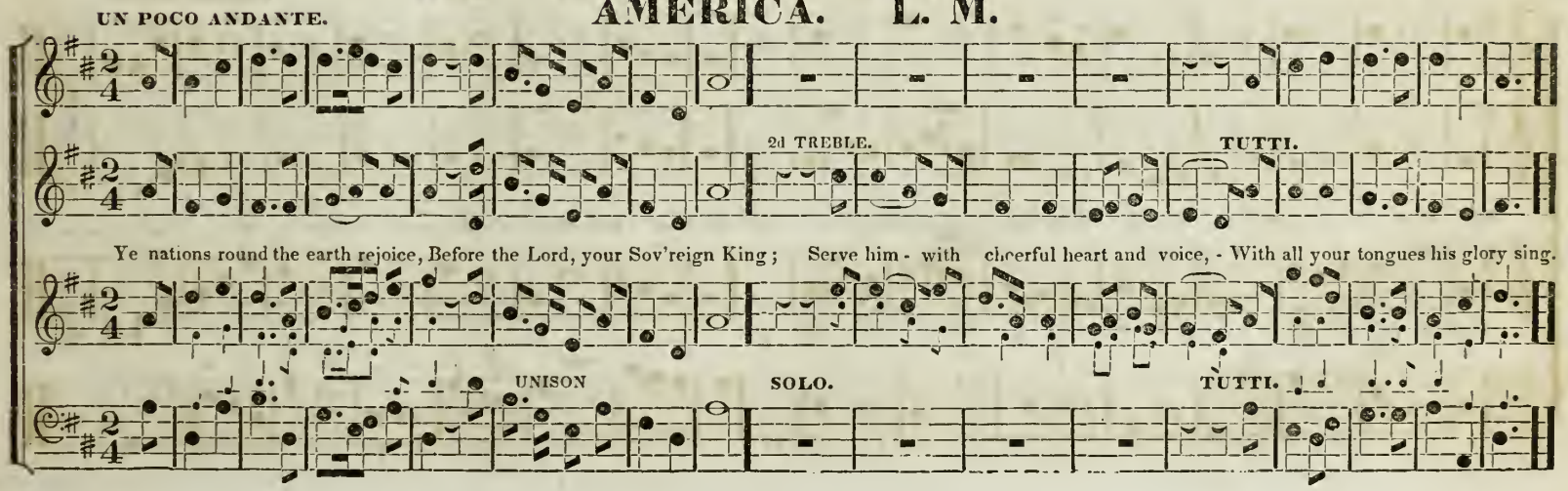


Remark. The third line is often to be repeated in fast time, last note short.

THE

AMERICAN HARP.

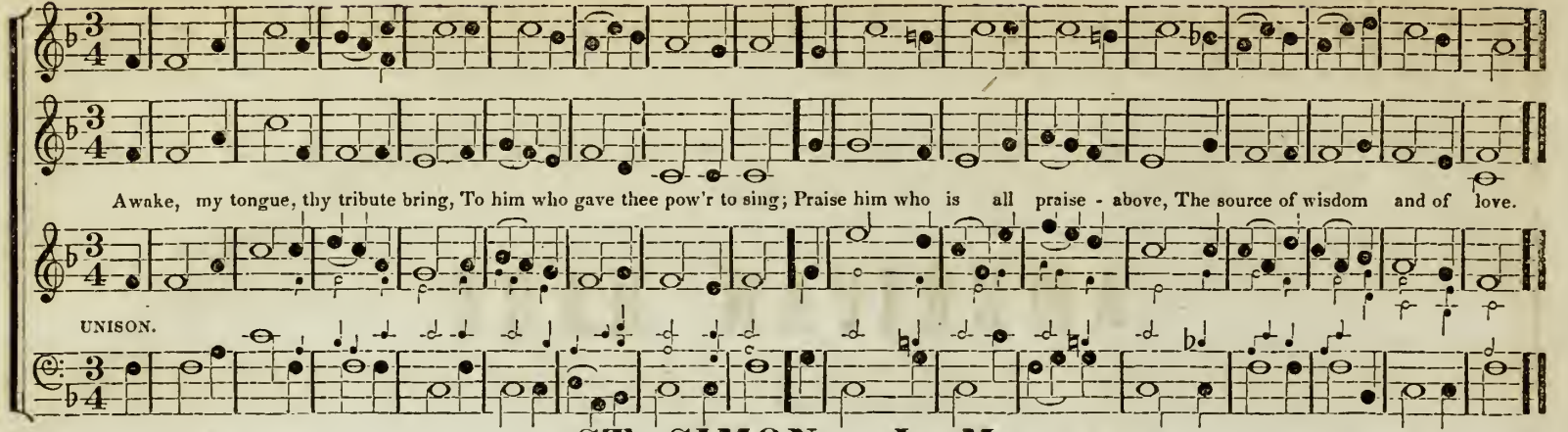
AMERICA. L. M.



ALLEGRO

SABBATH MORNING. L. M.

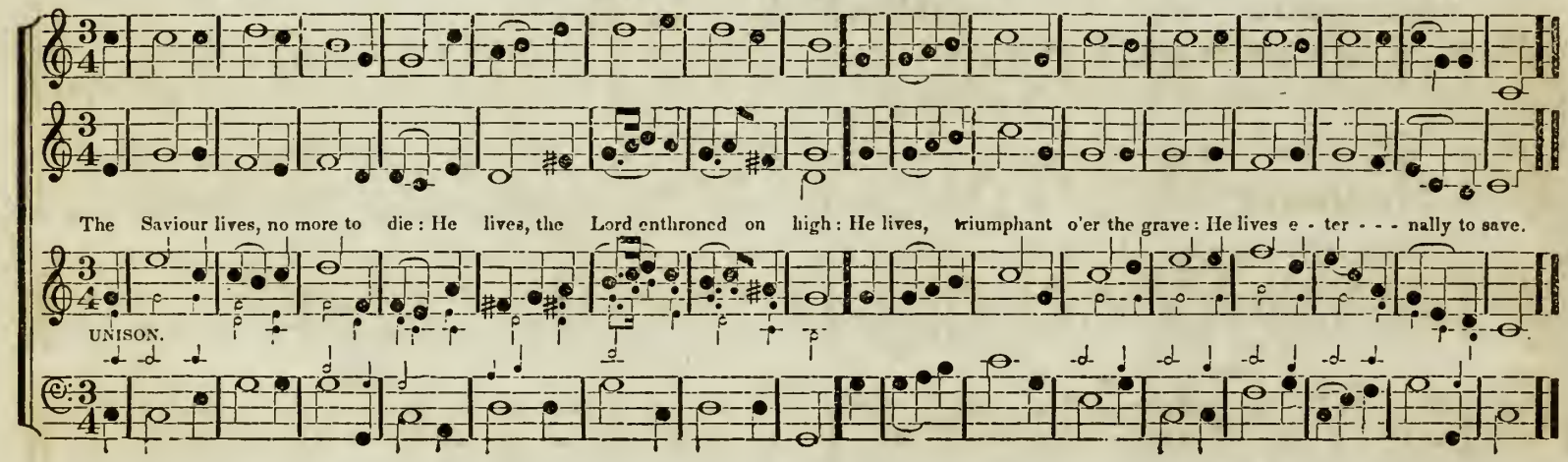
Common Hymn.



ALLEGRETTO.

ST. SIMON. L. M. NEW.

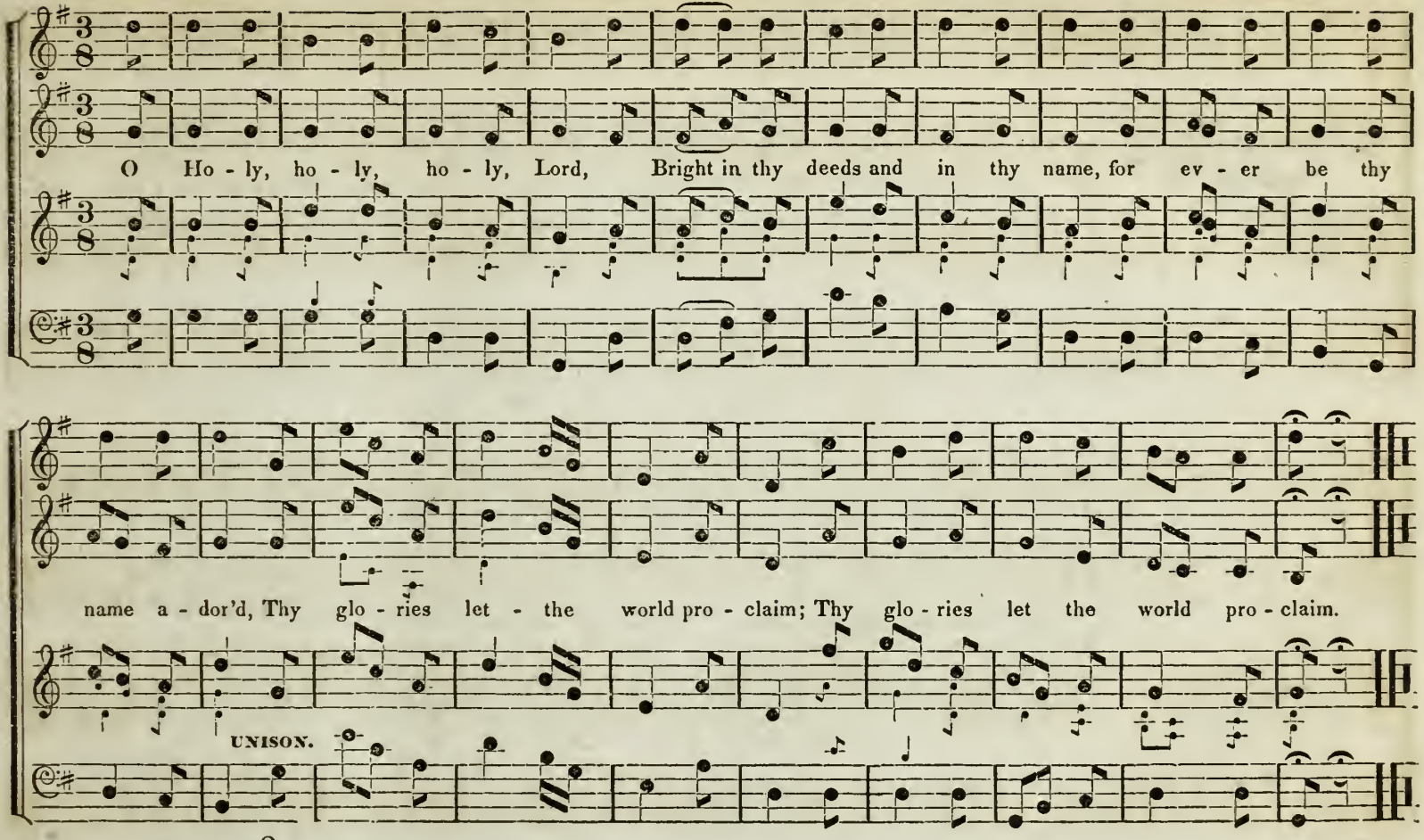
Common Hymn.



UN POCO ADAGIO.

ADORATION. L. M.

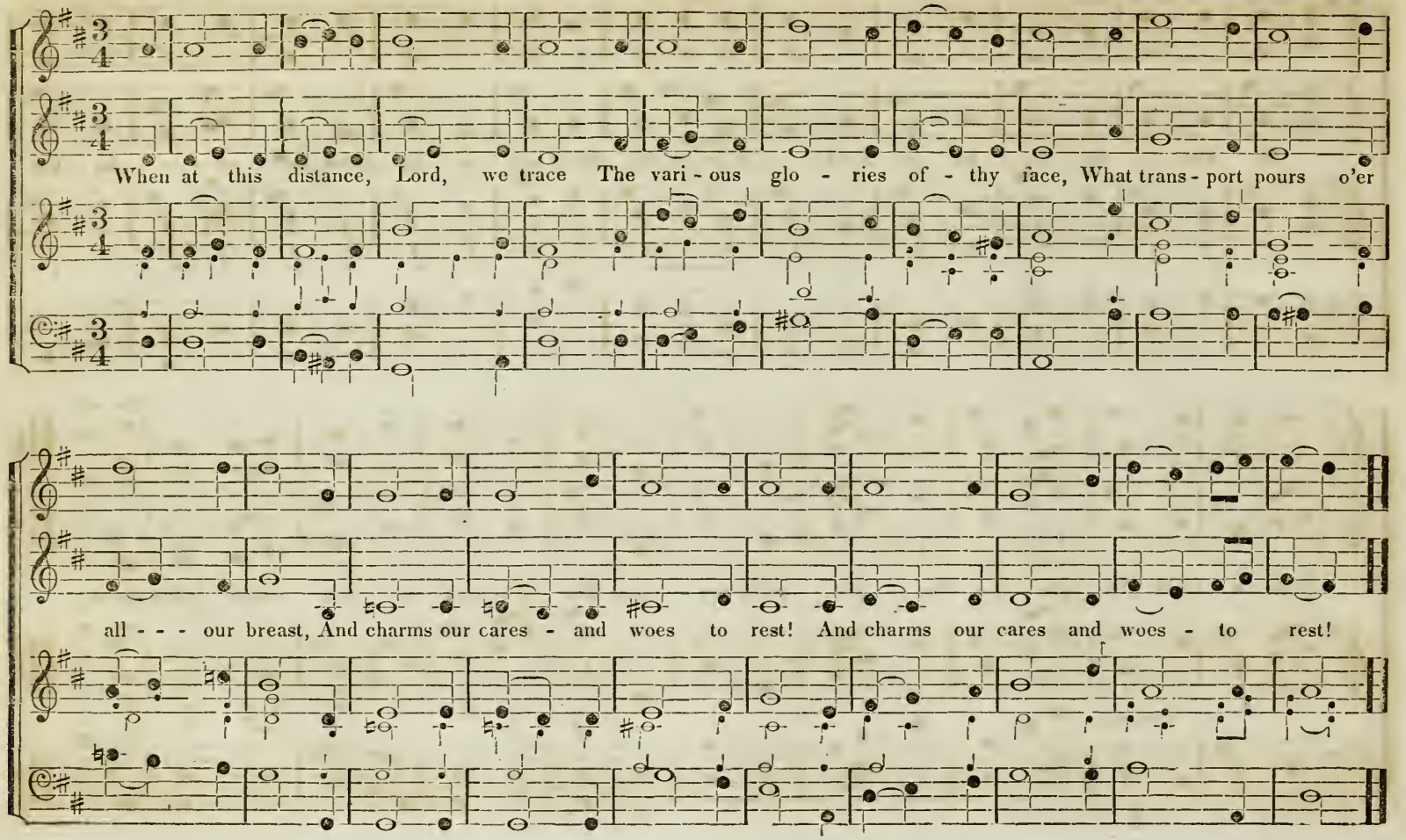
Common Hymn.



LUTHER. L. M.

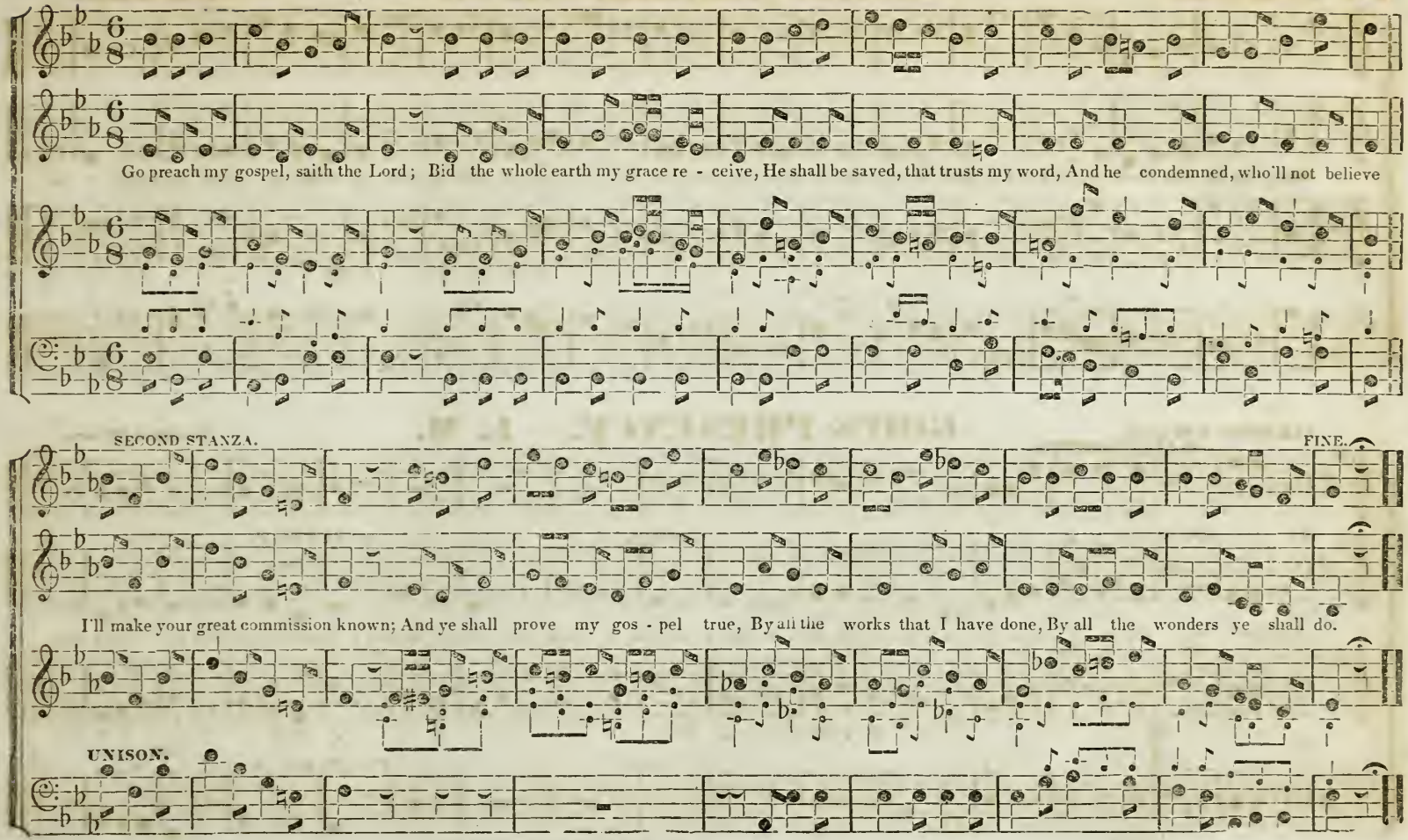
Common Hymn.

ALLEGRETTO.



GOSPEL. L. M. Two Stanzas.

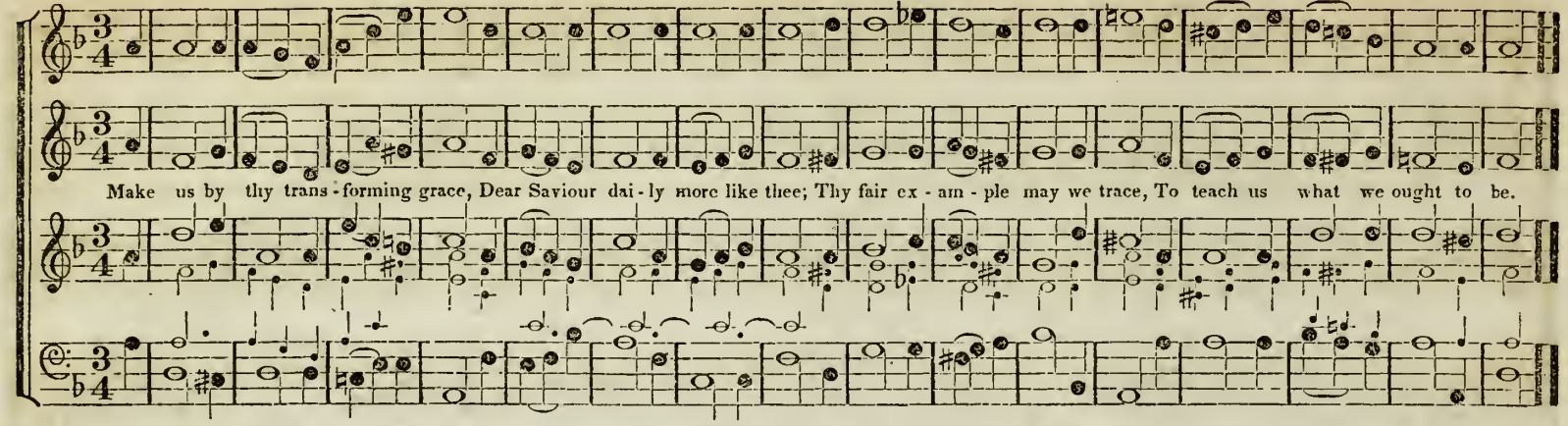
ANDANTE



ALLEGRETTO.

BISHOP HEBER. L. M.

Common Hymn

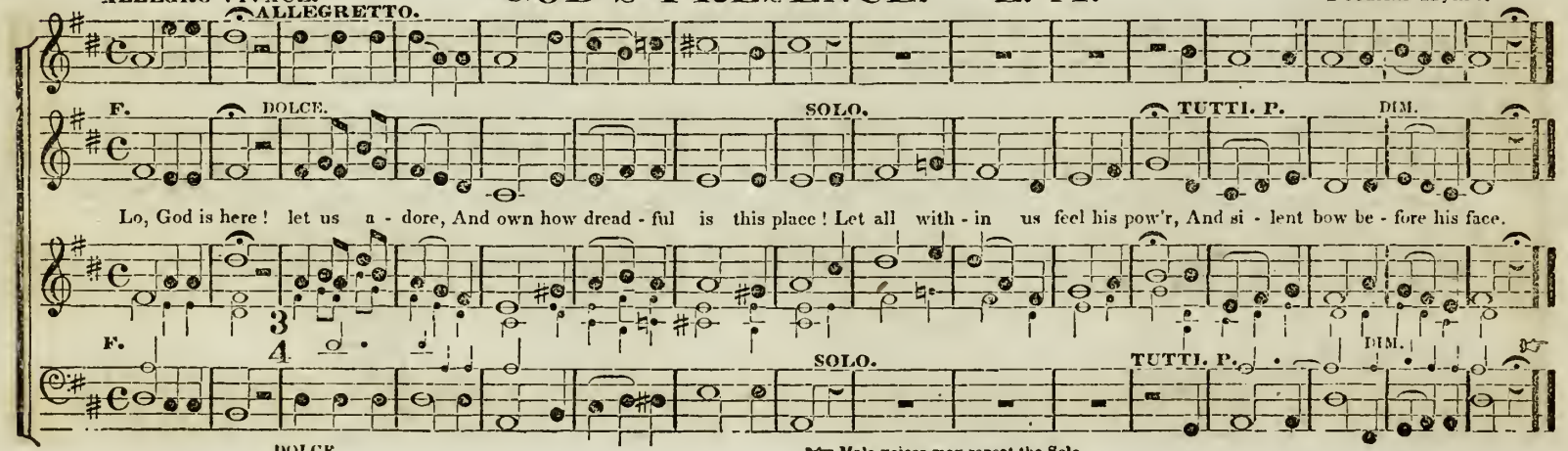


ALLEGRO VIVACE.

ALLEGRETTO.

GOD'S PRESENCE. L. M.

Peculiar Hymn.



☞ Male voices may repeat the Solo

ALLEGRO ASSAI.

GRATITUDE. L. M.

SOLO. For Alto or Tenor.

E - ter - nal God, ce - les - tial King, Ex - al - - ted be - thy glo - rious name; Let hosts in heav'n - thy

SOLO.

Base part ad lib:

TUTTI.

praises sing, And saints on - - earth thy love pro - claim; And saints on earth, thy love pro - claim.

TUTTI.

ANDANTE

TREASURE. L. M.

Common Hymn.

SOLO.

Breathe, Ho - - ly Spir - it, from a - - bove, Un - - til our hearts with fer - vor glow: Oh, kin - dle there a

SOLO.

The Duett for two Trebles, or for Tenor and Base.

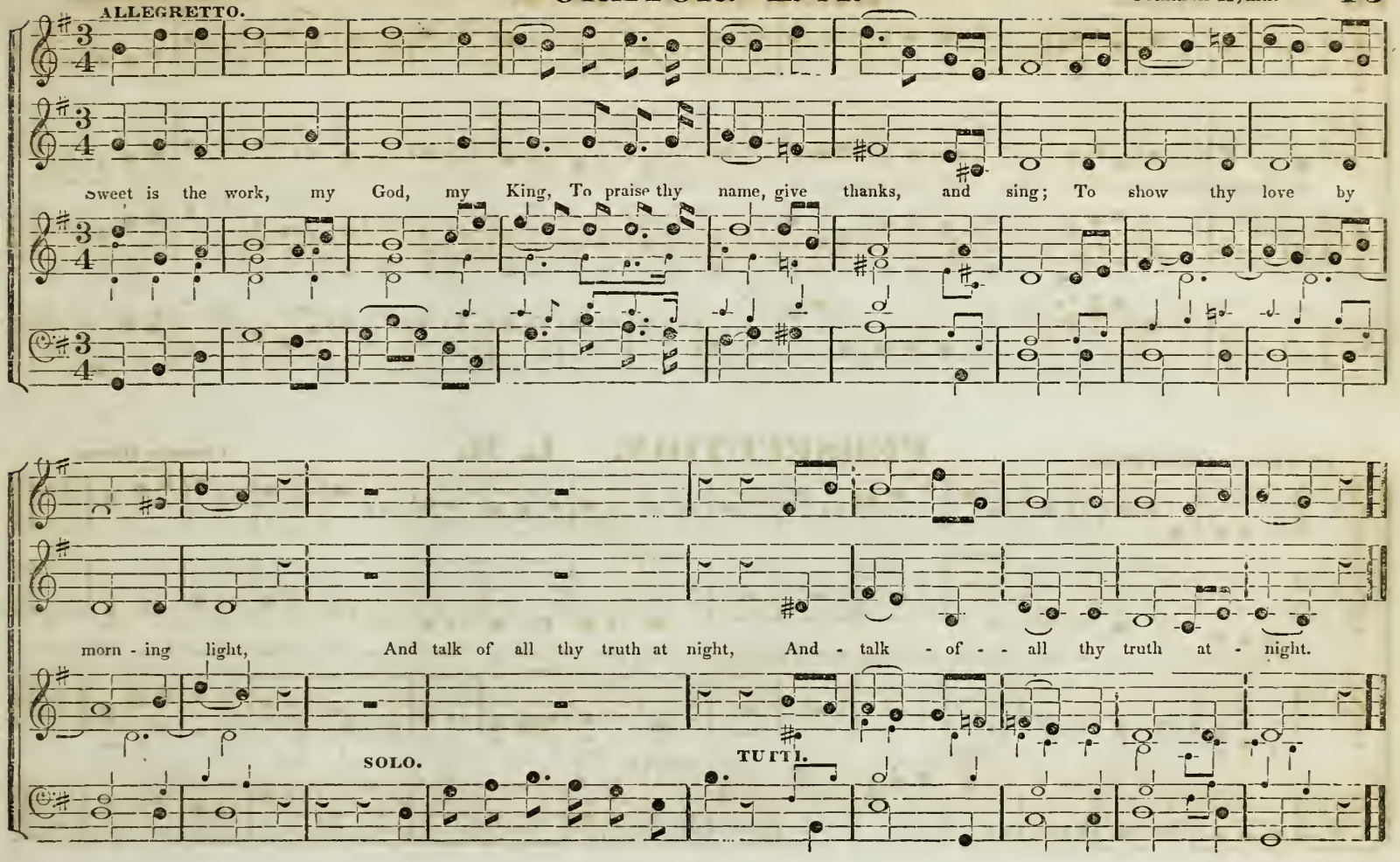
TUTTI.

SOLO.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

SOLO.

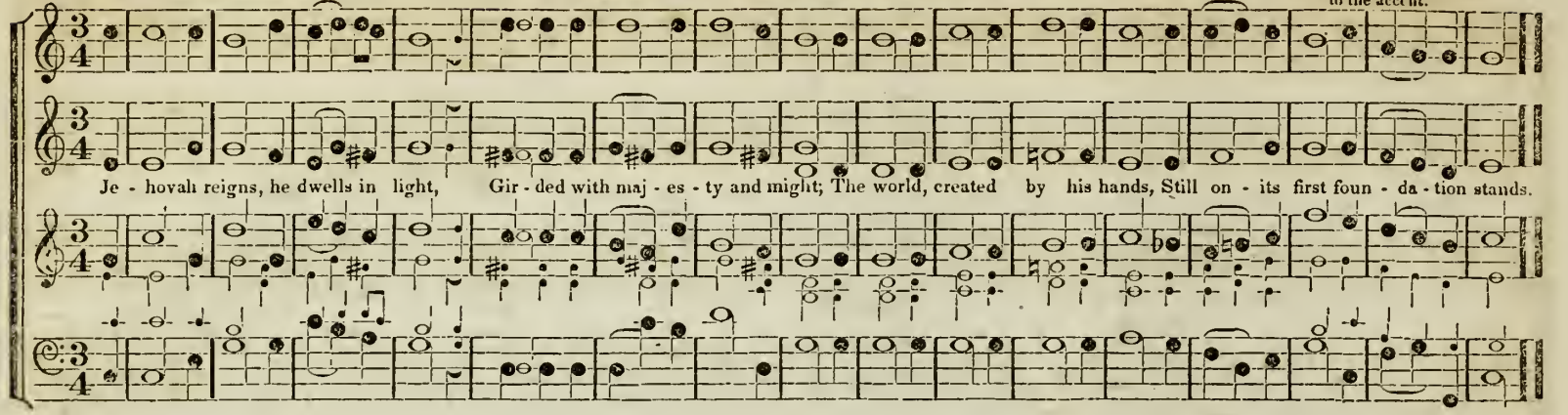
TUTTI.


ALLEGRETTO.
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by
morn - ing light, And talk of all thy truth at night, And - talk - of - - all thy truth at - night.
SOLO.
TUTTI.

UN POCO ALLEGRO

REGENCY. L. M.

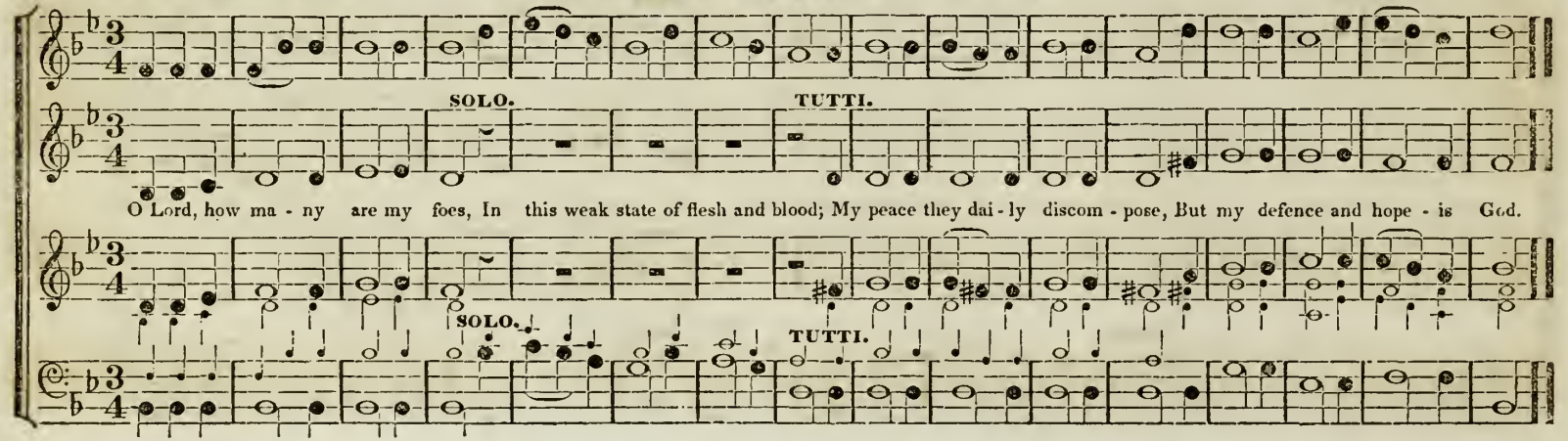
Common Hymn.
May be used with attention to the accent.



UN POCO ALLEGRETTO.

PERSECUTION. L. M.

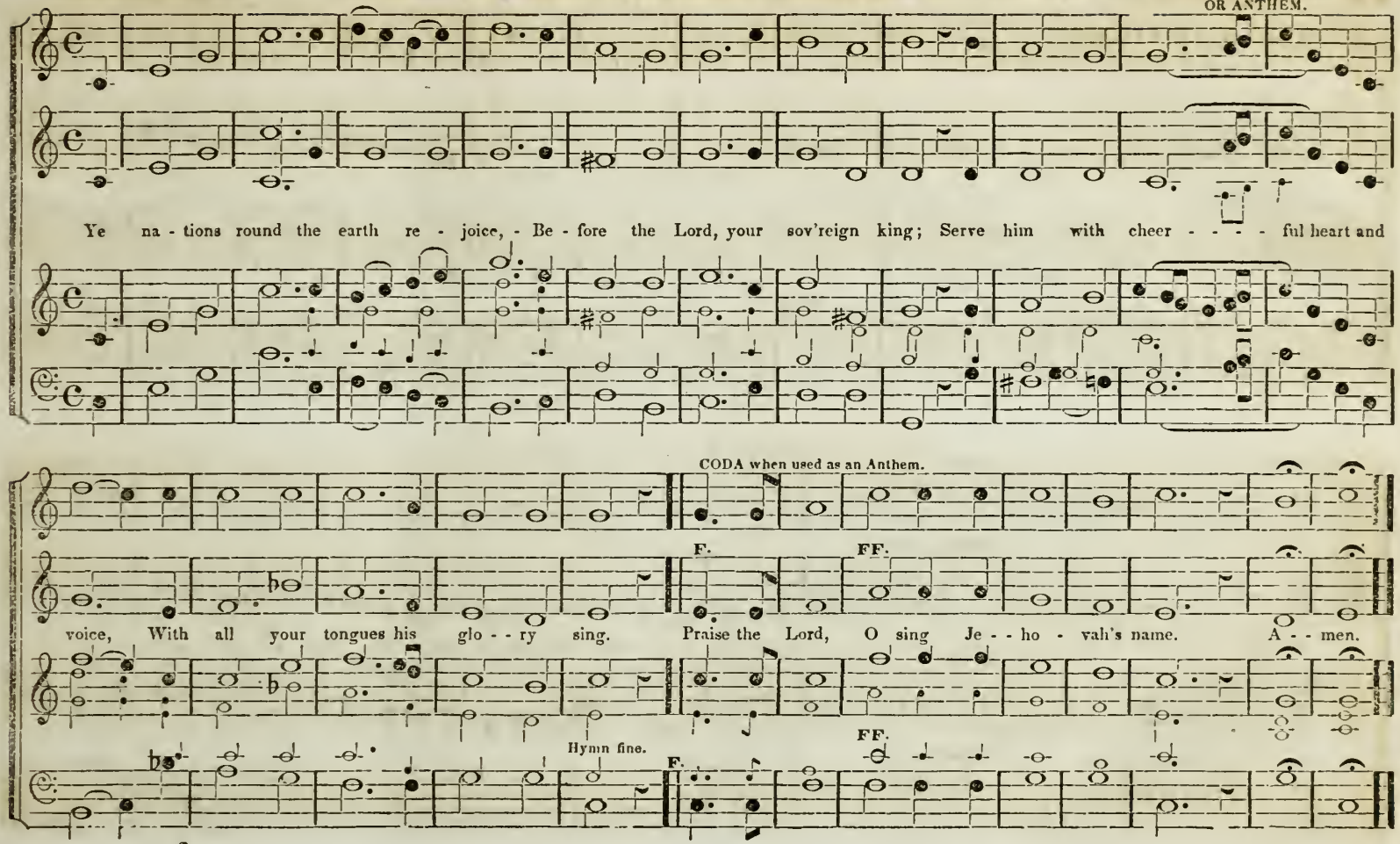
Common Hymn.



ALLEGRO. ASSAI.

HYMN FOR ALL MANKIND. L. M.

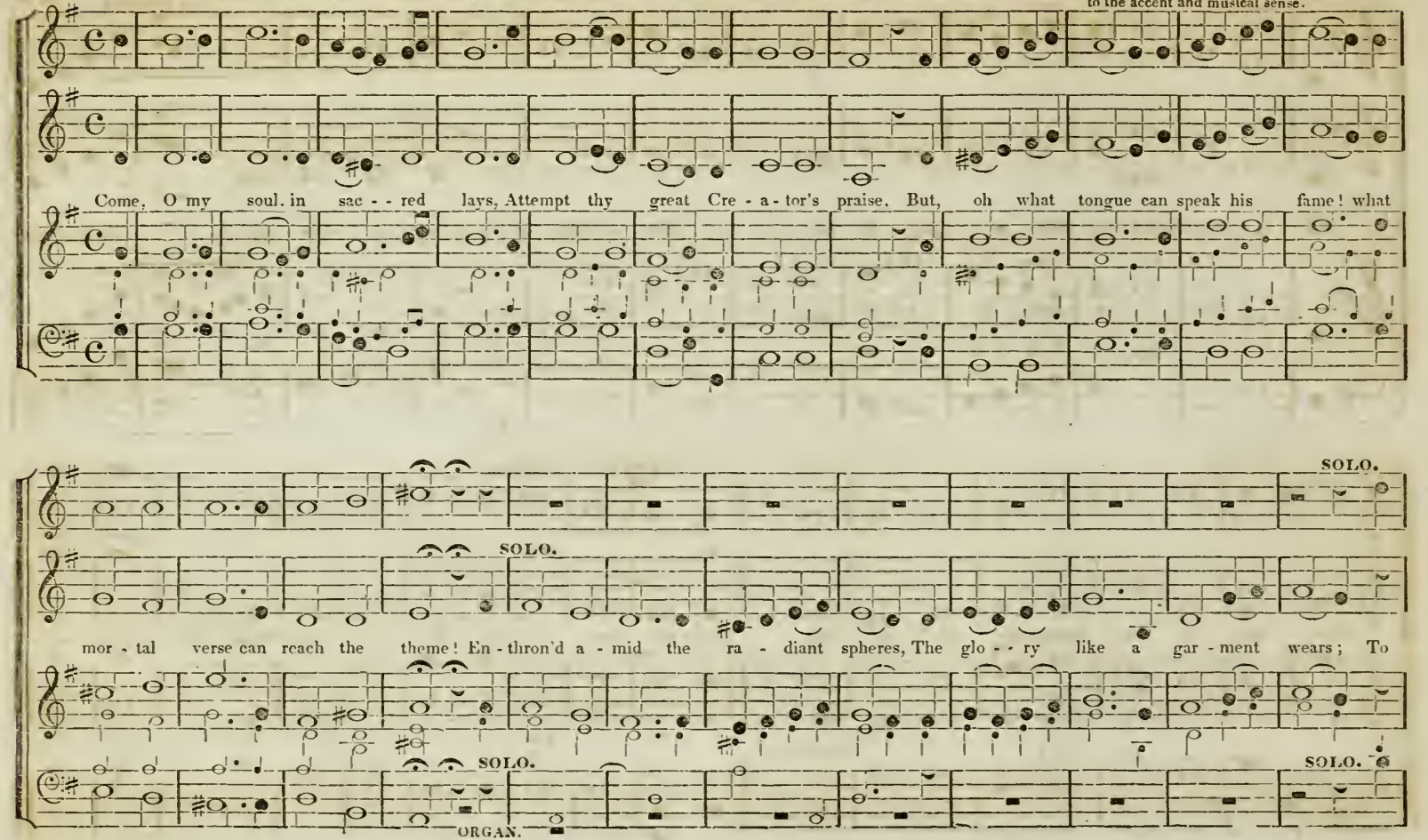
OR ANTHEM.

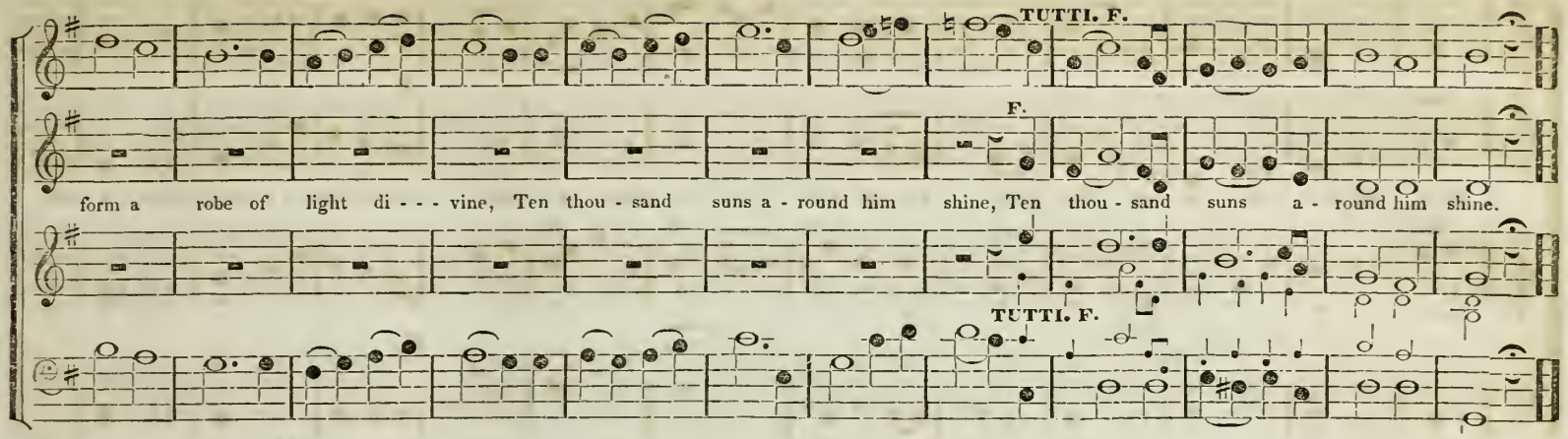


ALLEGRO VIVACE.

PERCIVAL. L. M. Two Stanzas.

Peculiar Hymn.
May be used for other Hymns, with attention to the accent and musical sense.

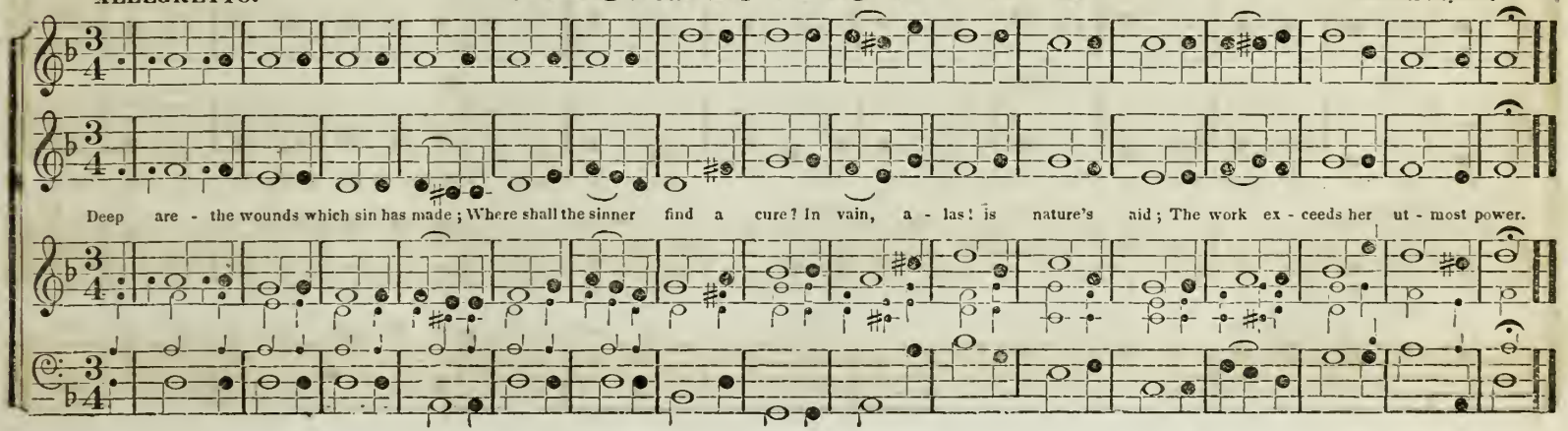




SANCTIFICATION. L. M.

ALLEGRETTO.

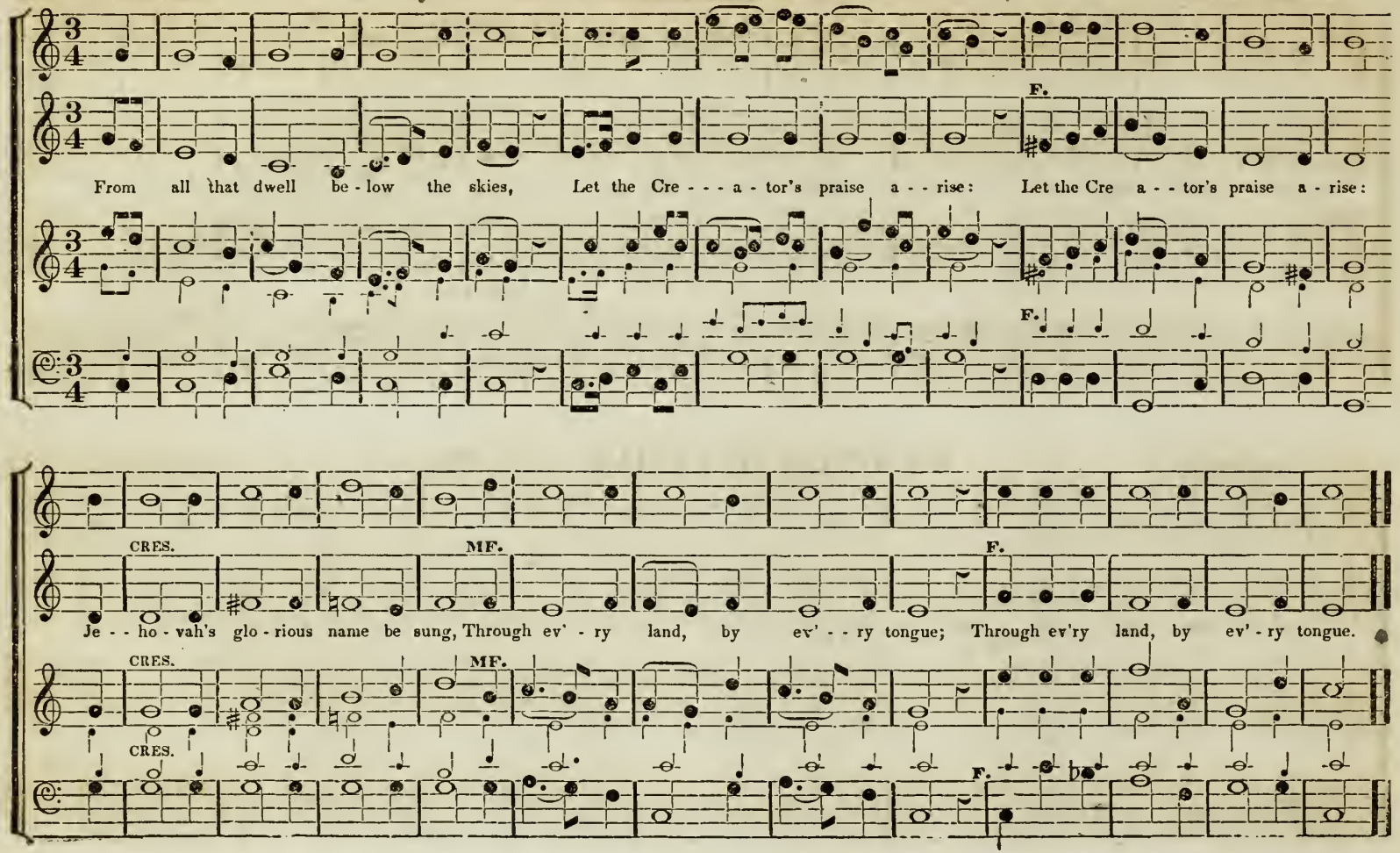
Common Hymn.

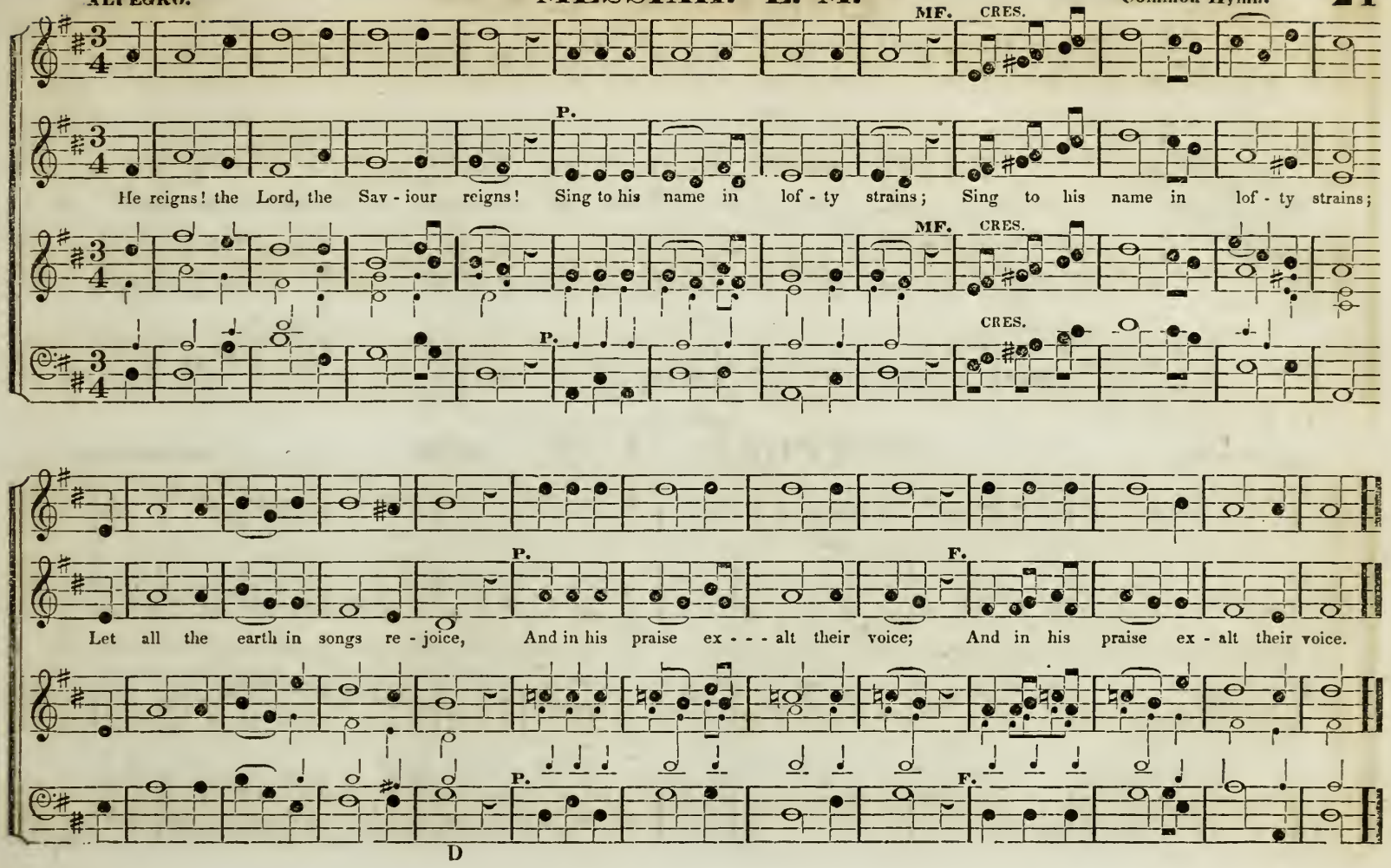


ALLEGRO

KING DAVID. L. M.

Common Hymn.

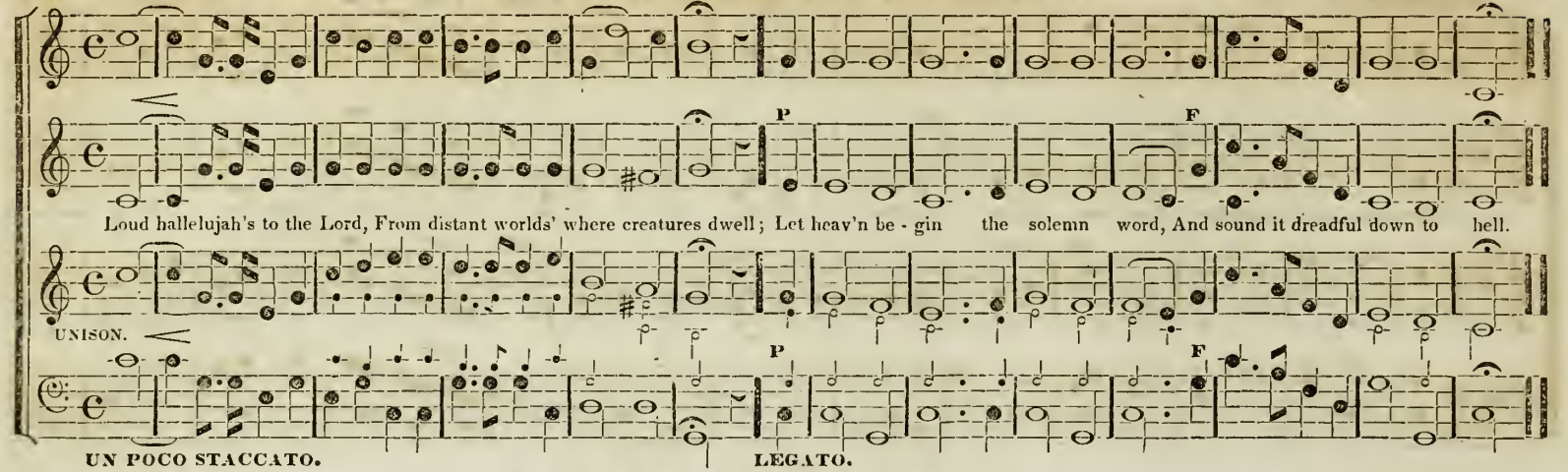



MF. CRES.
P.
He reigns! the Lord, the Sav - iour reigns! Sing to his name in lof - ty strains; Sing to his name in lof - ty strains;
MF. CRES.
P.
CRES.
P.
F.
Let all the earth in songs re - joice, And in his praise ex - - - alt their voice; And in his praise ex - alt their voice.
P.
F.

ALLEGRO MODERATO.

ISRAEL. L. M. NEW

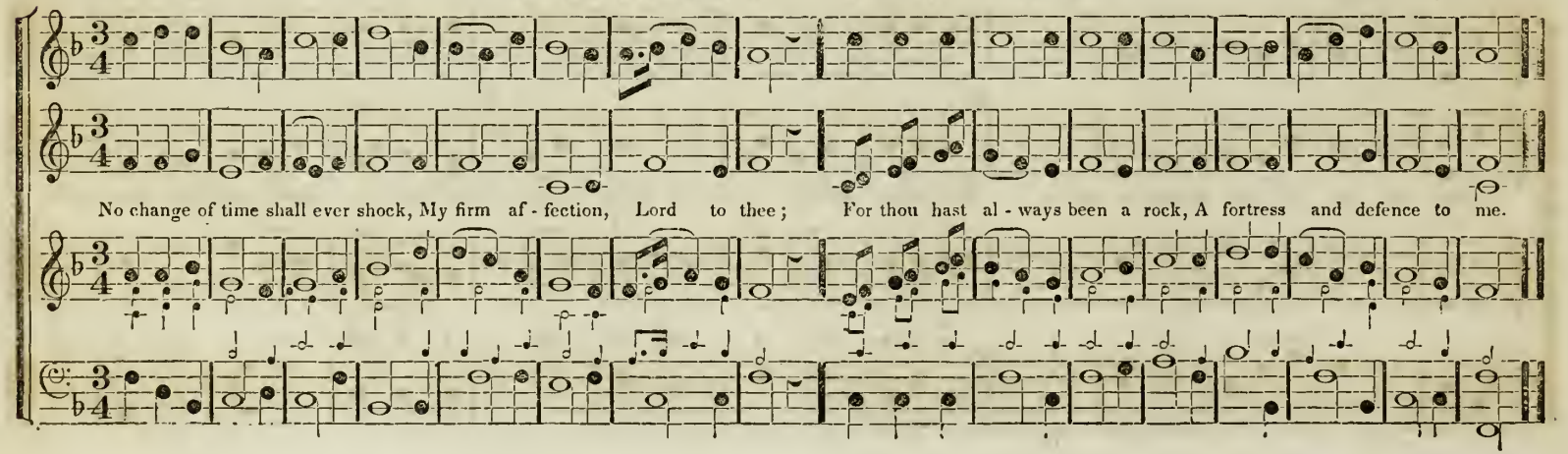
Common Hymn.



MODERATO.

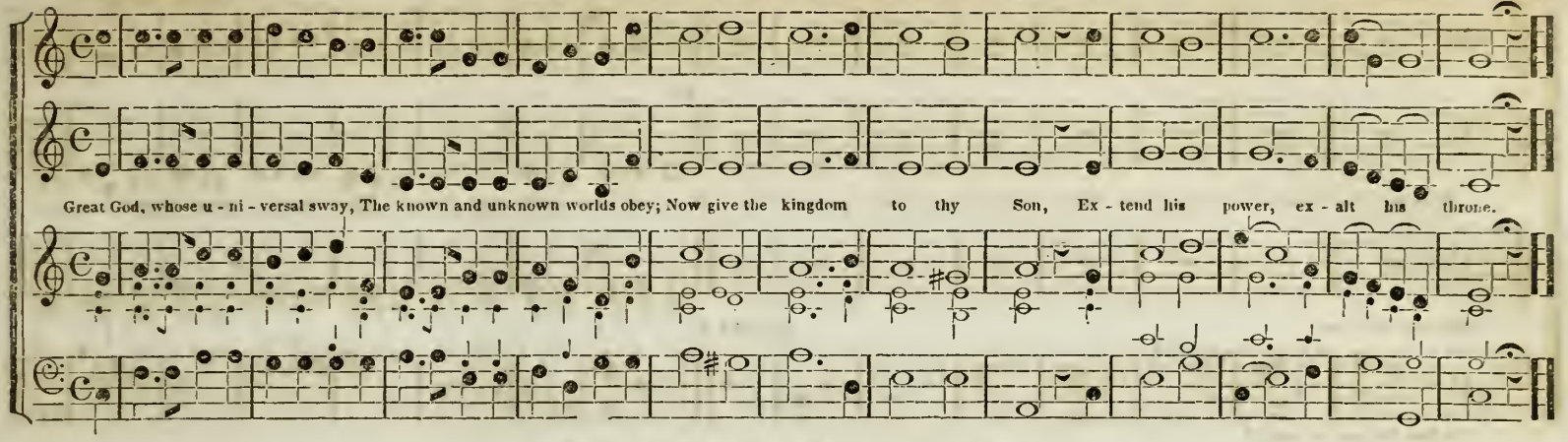
EASTPORT. L. M. NEW

Common Hymn.



UN POCO ALLEGRO.

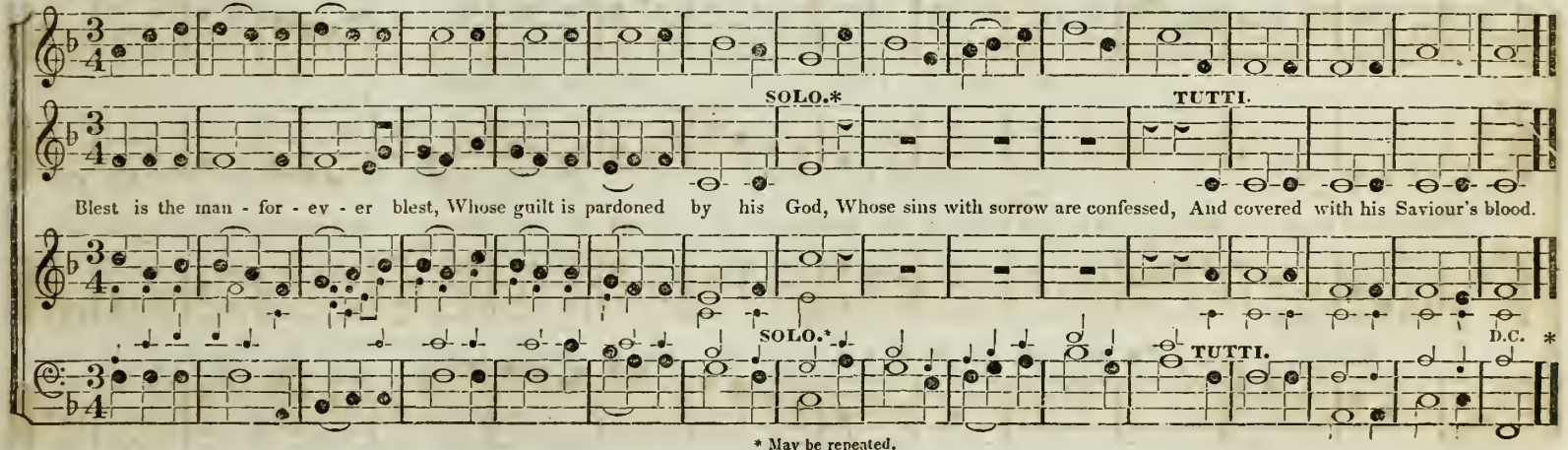
CHRISTIAN HYMN. L. M.



ALLEGRETTO.

PENITENCE. L. M.

Common Hymn.

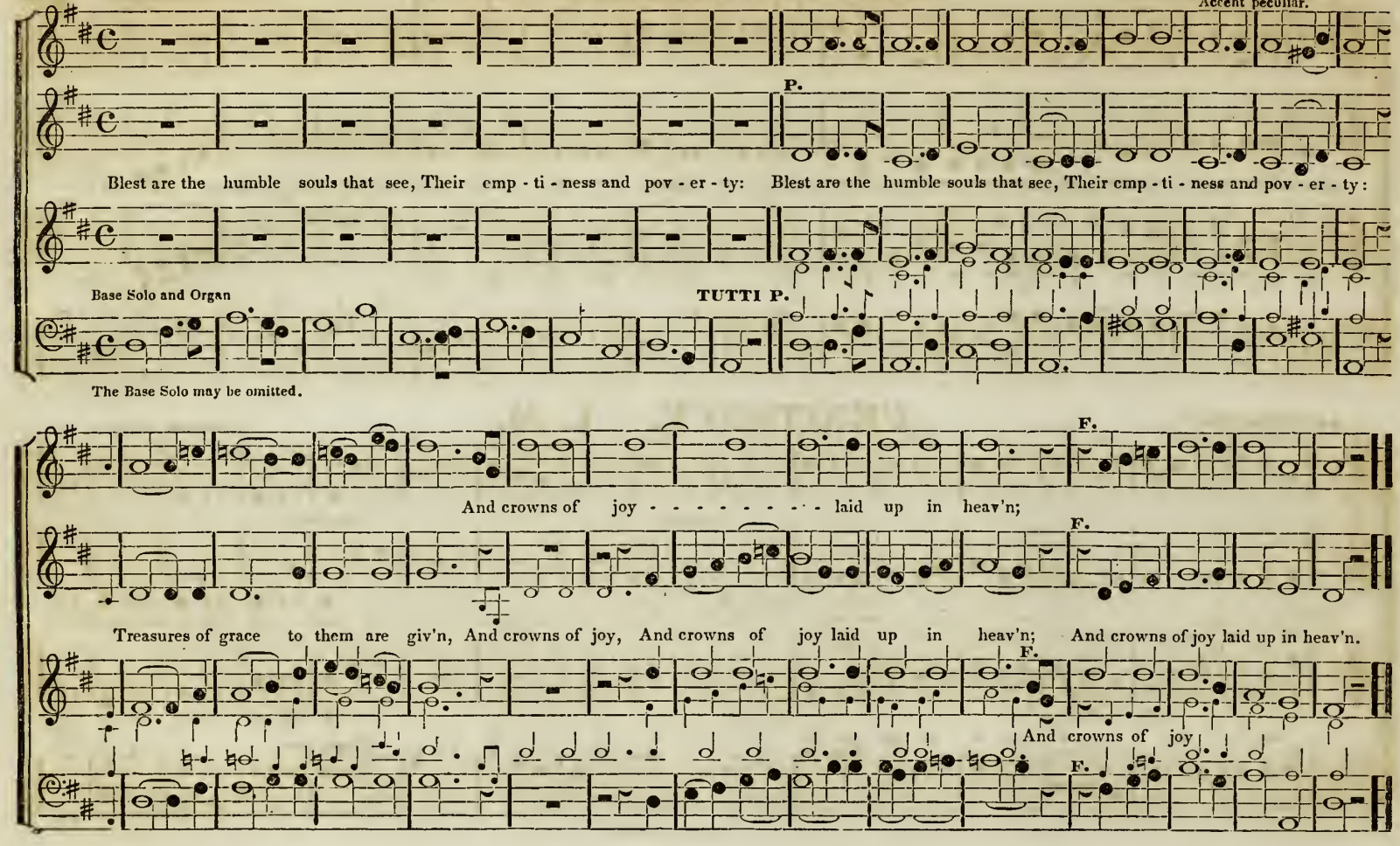


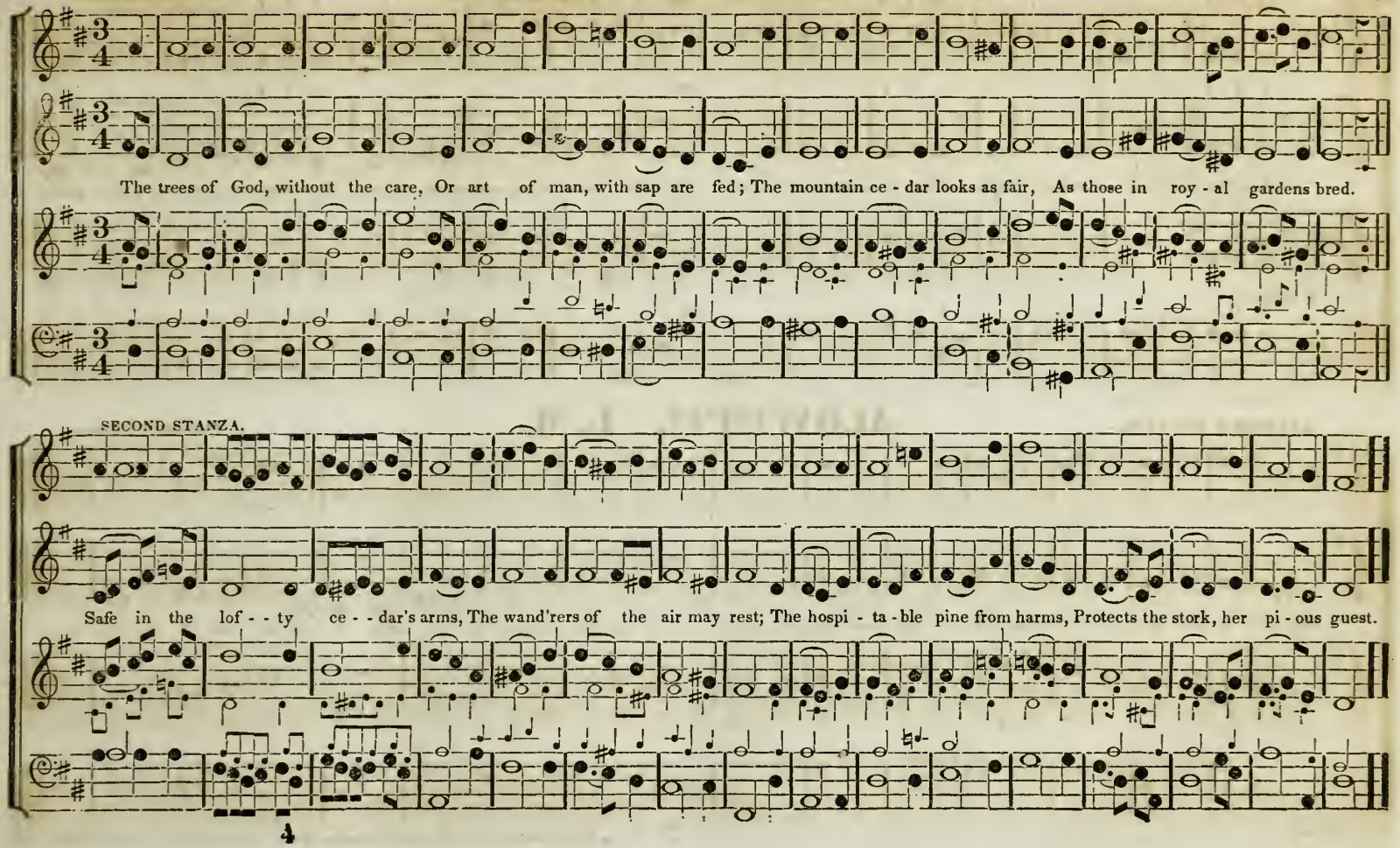
* May be repeated.

ALLEGRO.

TETRARCH. L. M.

Common Hymn.
Accent peculiar.

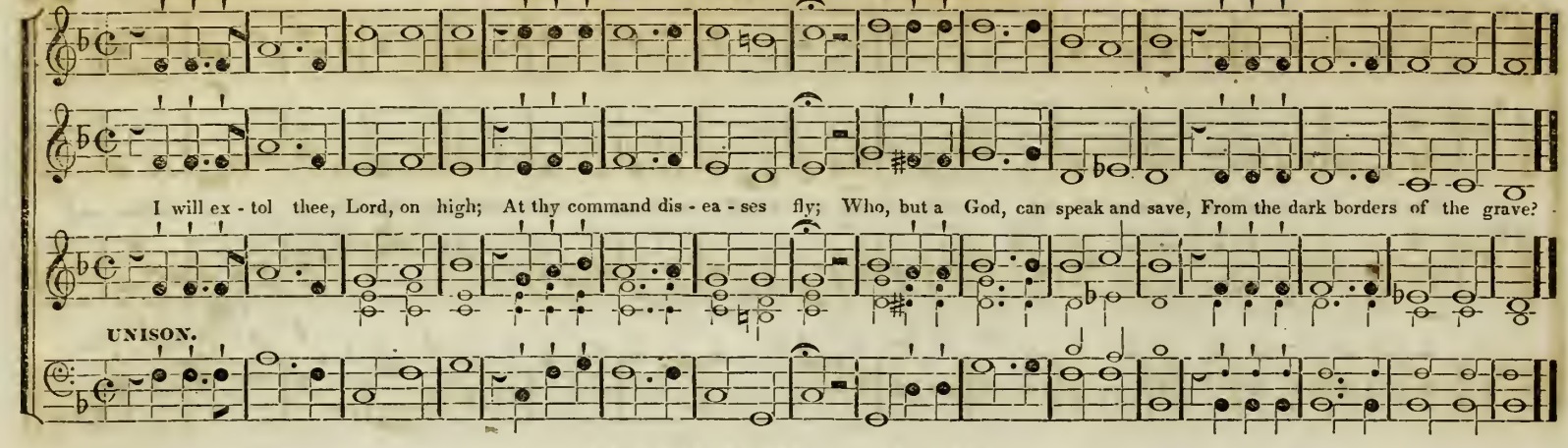



The trees of God, without the care, Or art of man, with sap are fed; The mountain ce - dar looks as fair, As those in roy - al gardens bred.
SECOND STANZA.
Safe in the lof - - ty ce - - dar's arms, The wand'rers of the air may rest; The hospi - ta - ble pine from harms, Protects the stork, her pi - ous guest.

ALLA BREVE.

CATHEDRAL CHANT. L. M.

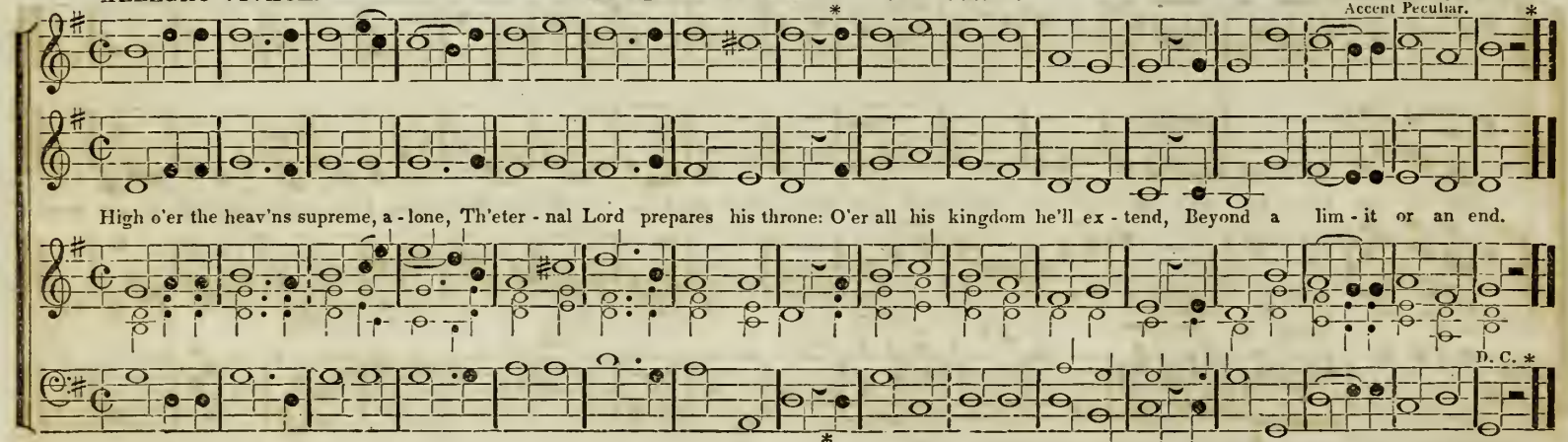
Common Hymn.



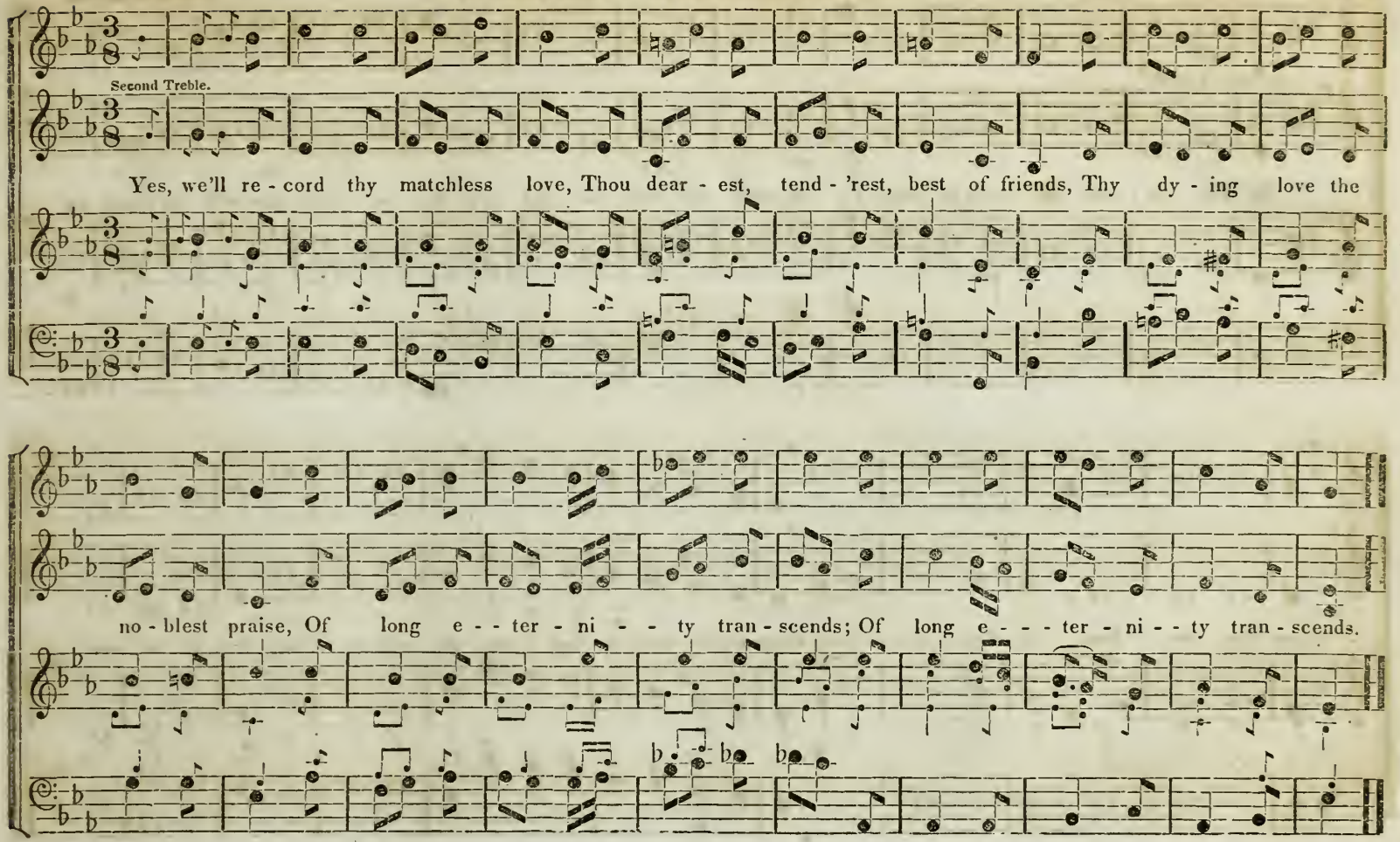
ALLEGRO VIVACE.

ALOWETTI. L. M.

Common Hymn.
Accent Peculiar.



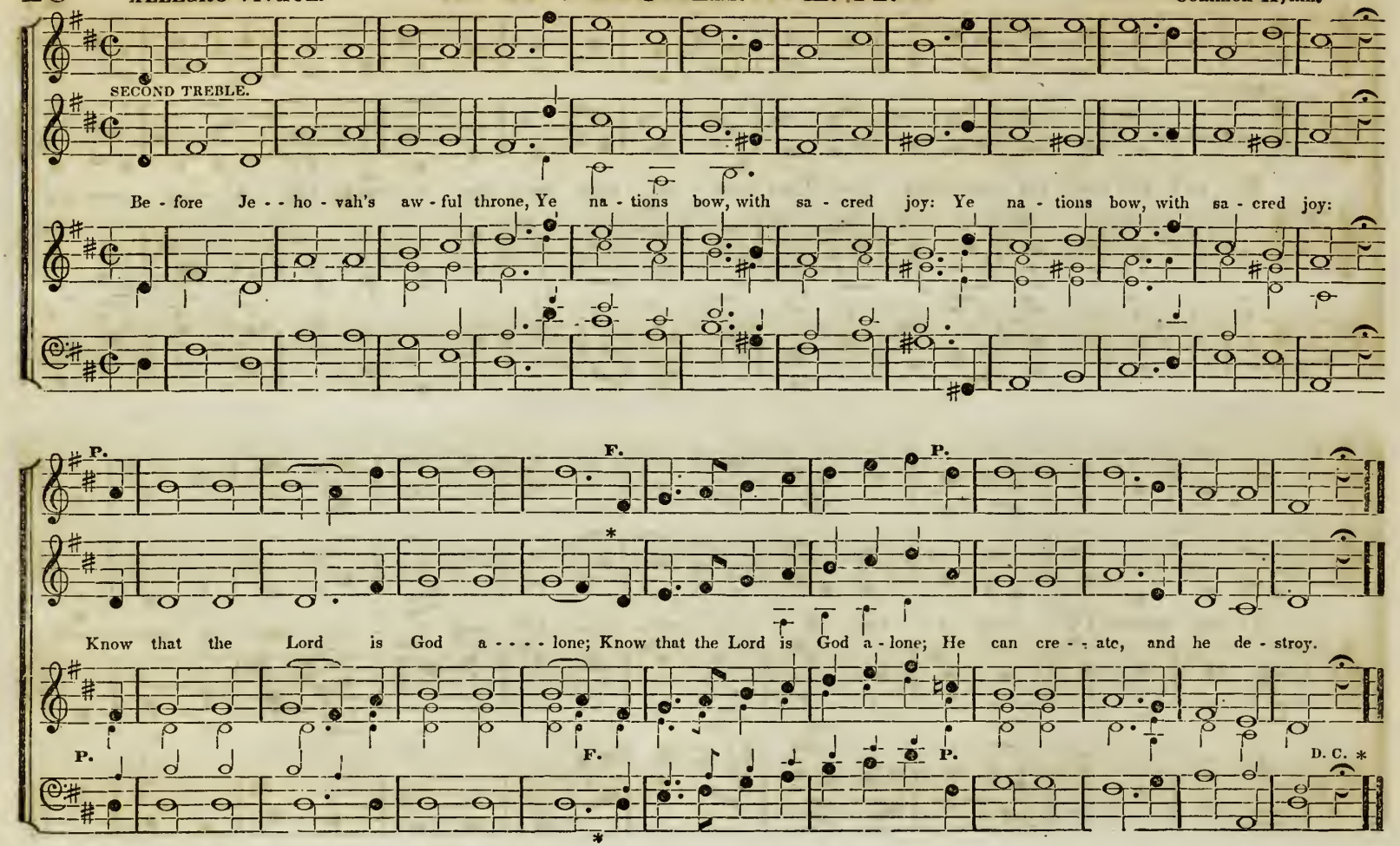
* May be repeated, the first time, Solo and Piano, the second time, Tutti and Forte


Second Treble.
Yes, we'll re - cord thy matchless love, Thou dear - est, tend - 'rest, best of friends, Thy dy - ing love the
no - blest praise, Of long e - - ter - ni - - ty tran - scends; Of long e - - - ter - ni - - ty tran - scends.

ALLEGRO VIVACE.

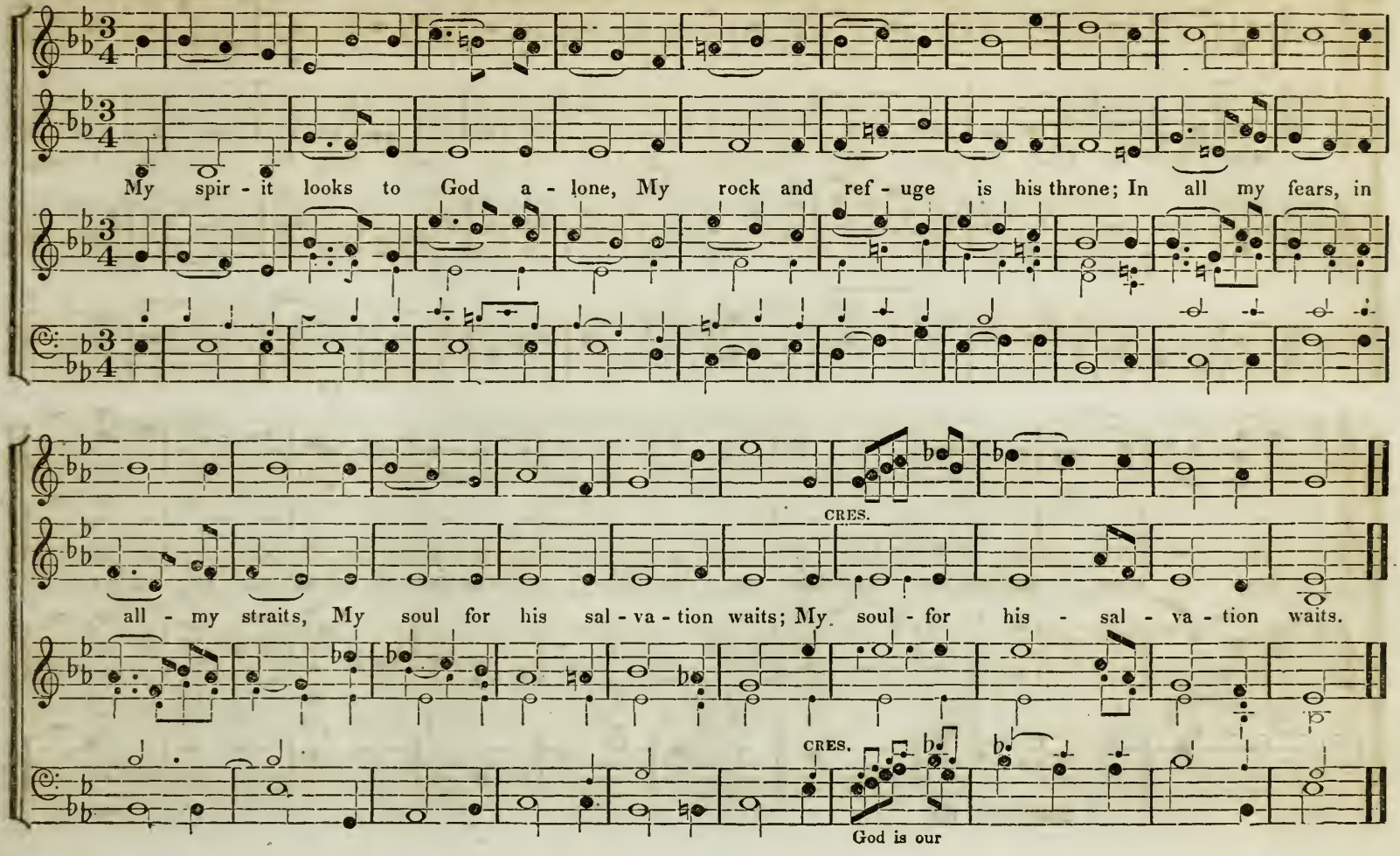
ETHIOPIA. L. M.

Common Hymn.



UN POCO ALLEGRETTO.

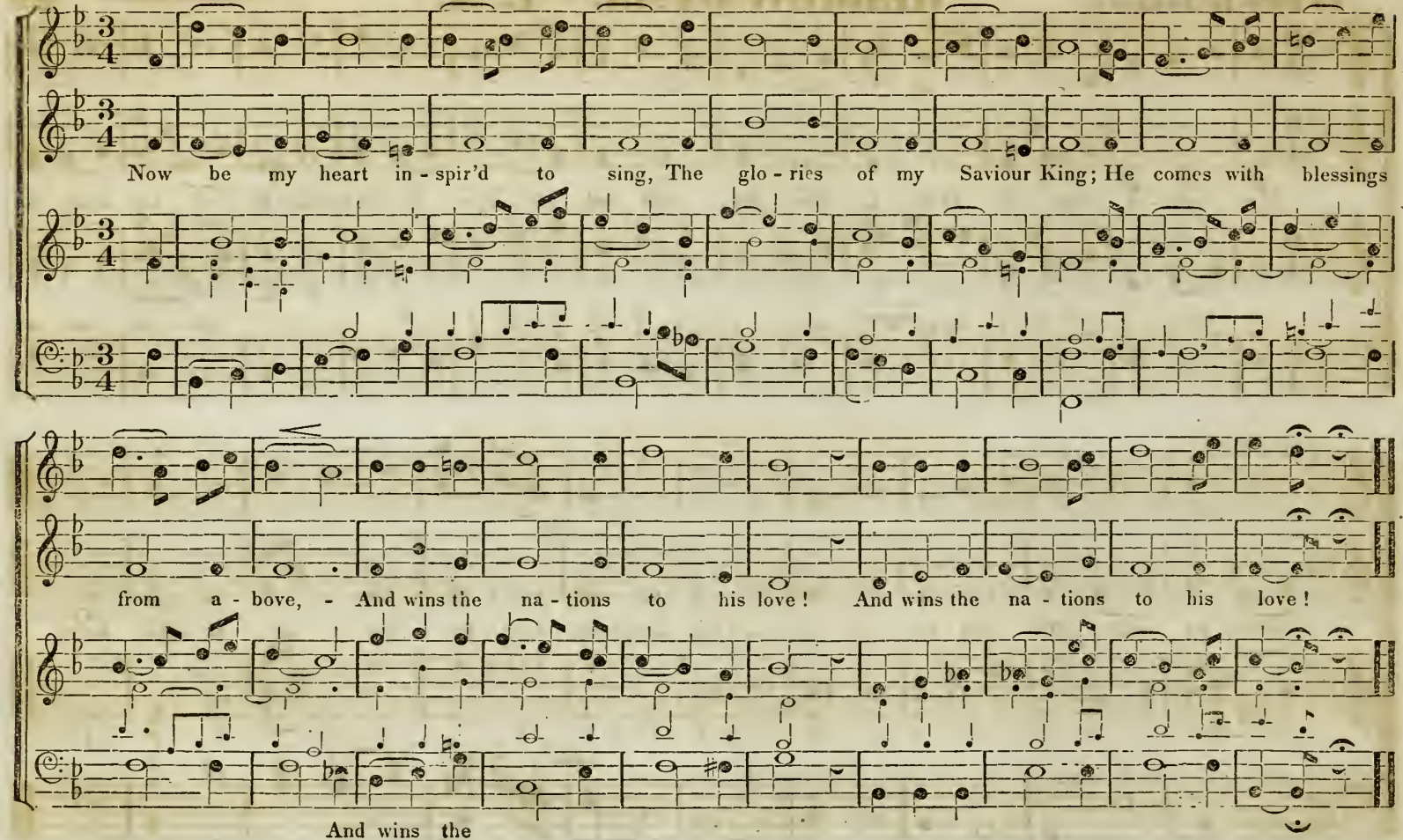
HEBREW HYMN. L. M.



ALLEGRETTO.

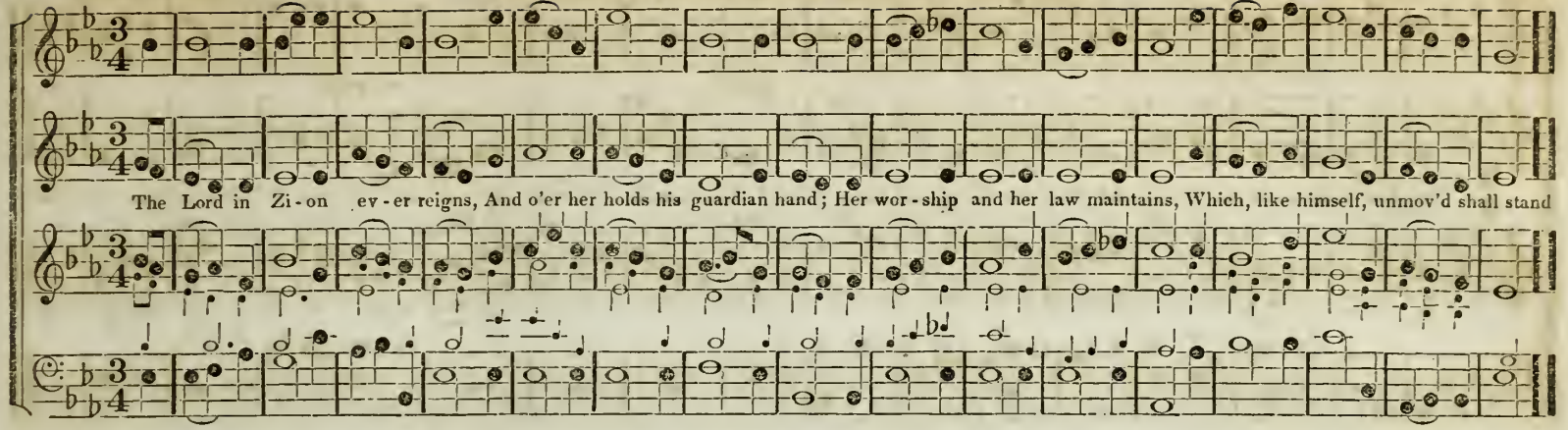
MOZART'S SONG. L. M.

Common Hymn.



ALLEGRETTO.

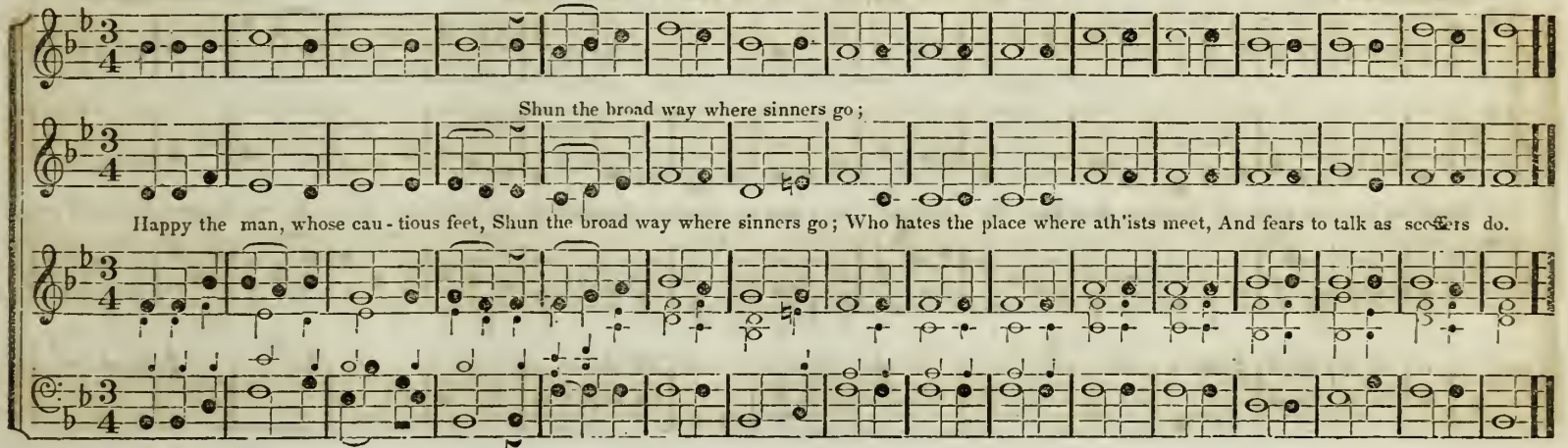
ORTHODOX. L. M.



ALLEGRETTO.

THE RIGHTEOUS. L. M.

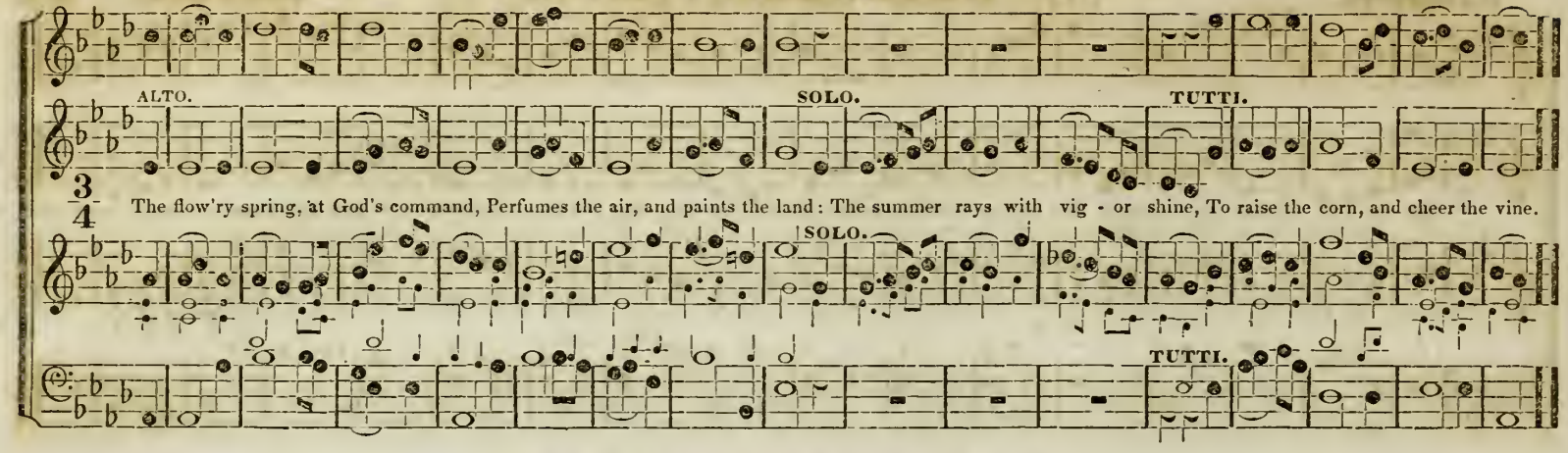
Common Hymn.



UN POCO ALLEGRETTO.

DR. LOVETT'S HYMN. L. M.

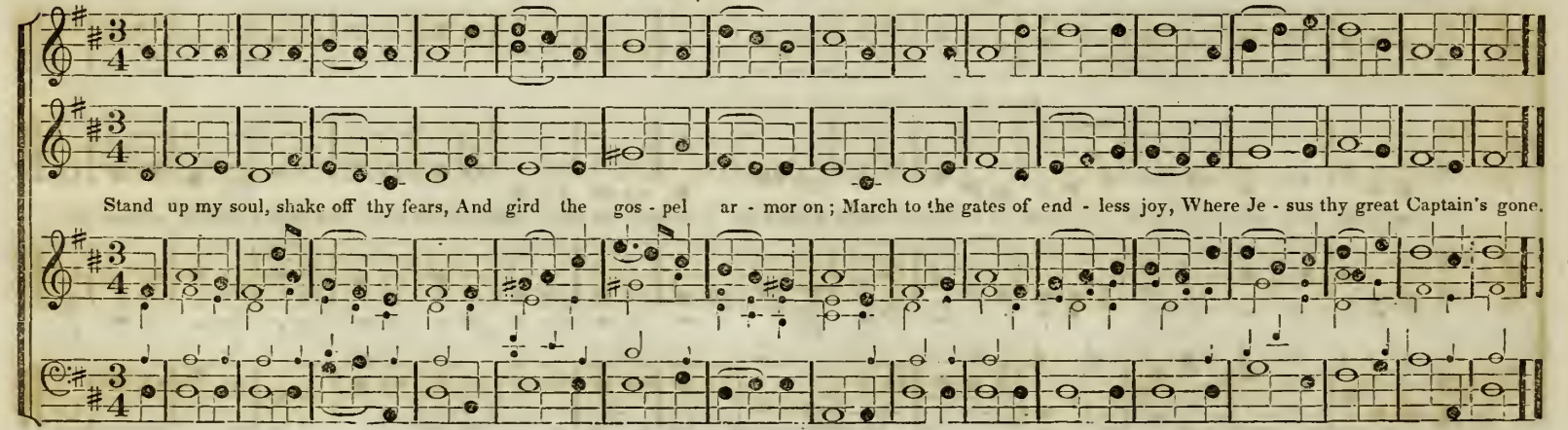
Common Hymn.



ALLEGRETTO.

TEMPLE SONG. L. M.

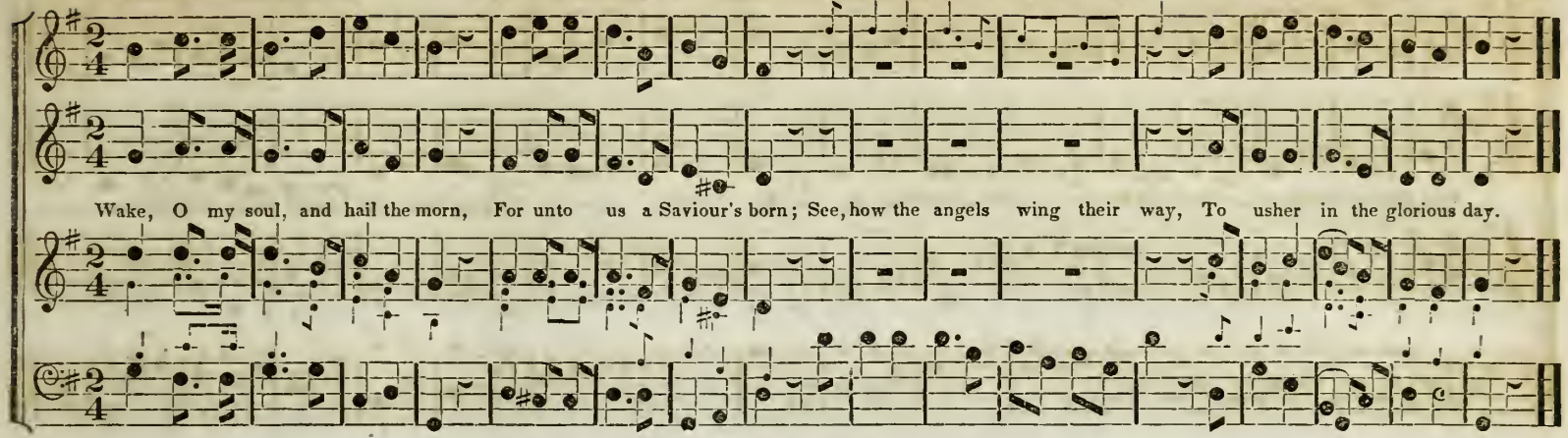
Common Hymn.



UN POCO ALLEGRO.

THE CITY OF DAVID. L. M.

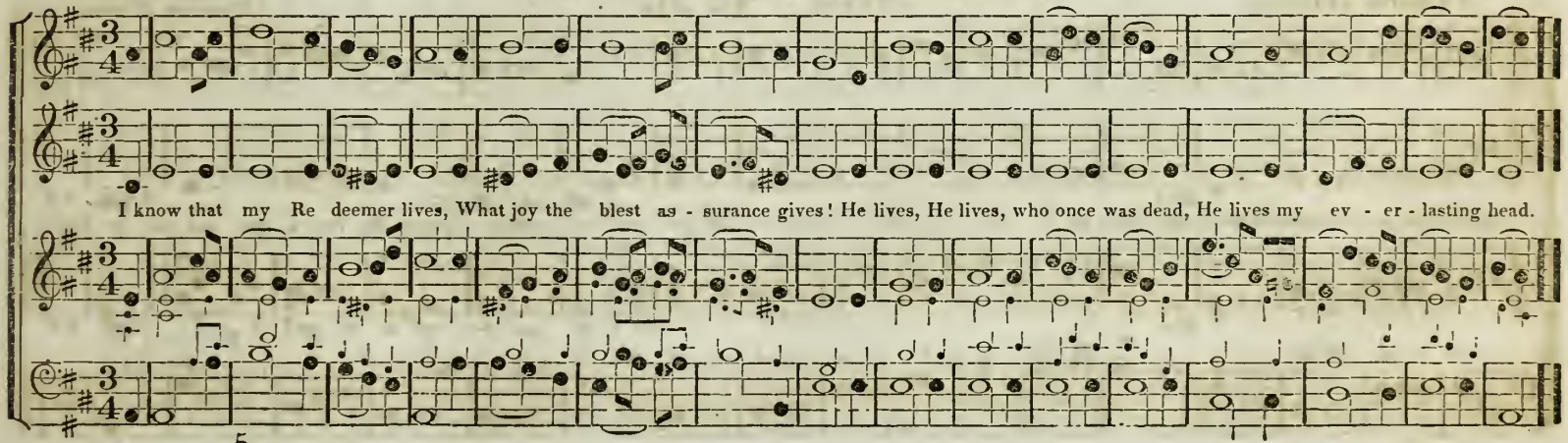
Peculiar Hymn.



ALLEGRETTO.

EASTER HYMN. L. M.

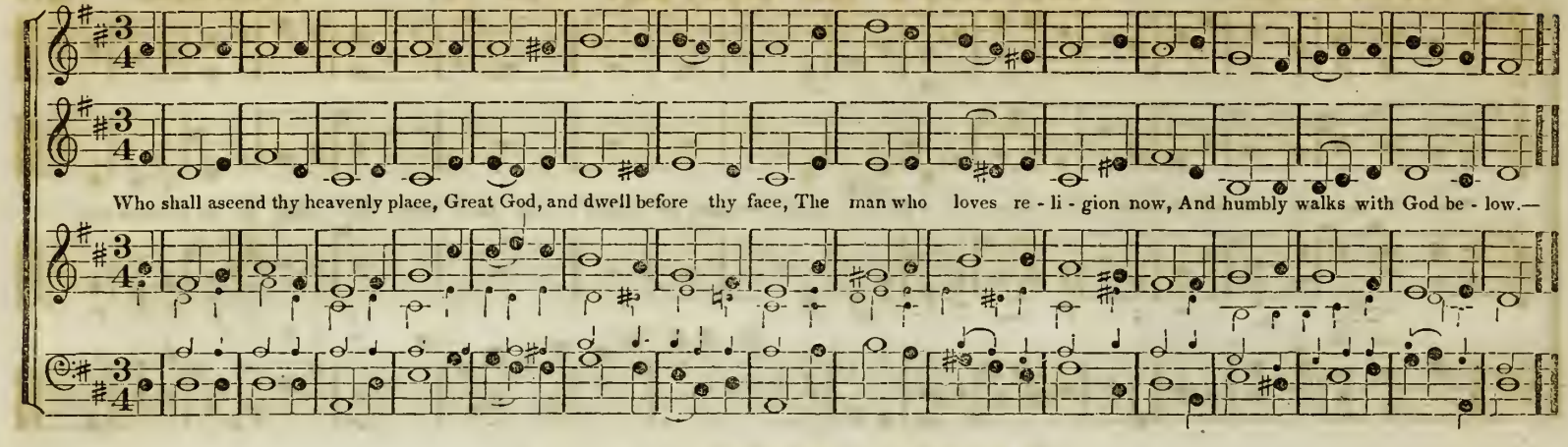
Common Hymn.



34 ALLEGRO.

INNOCENCE. L. M.

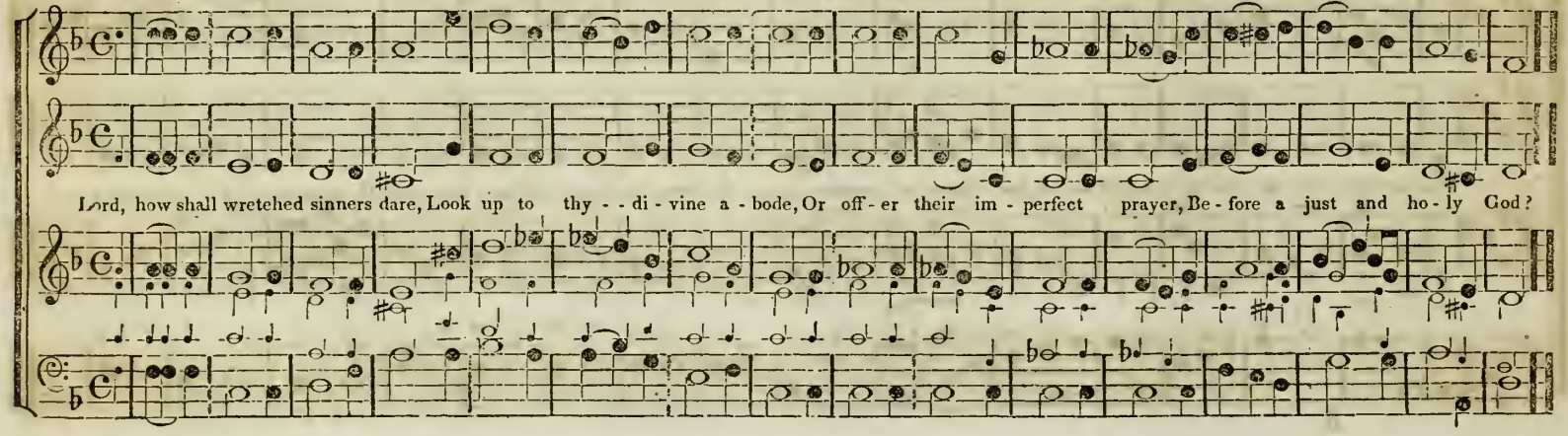
Common Hymn.

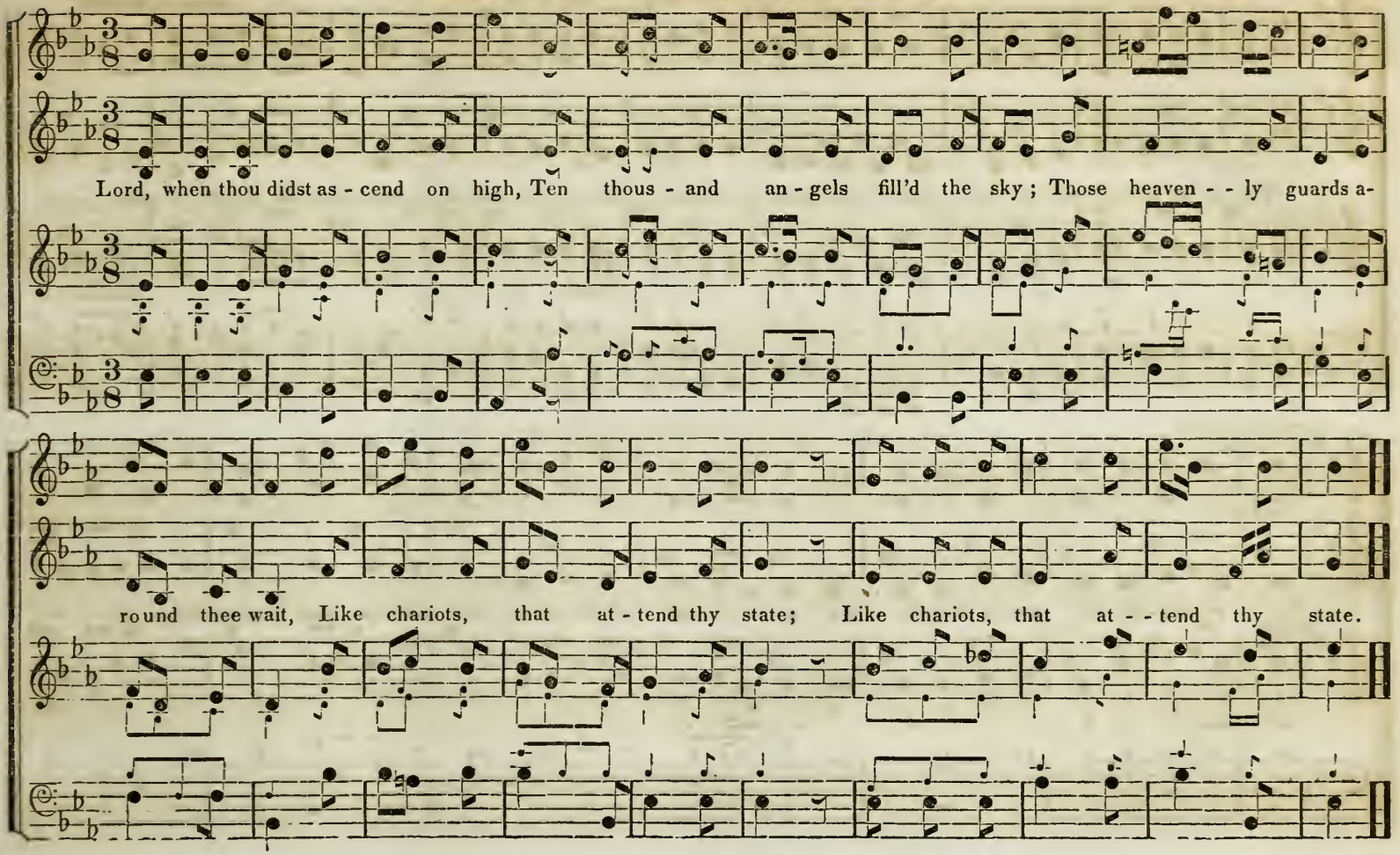


UN POCO ALLEGRO.

JOB. L. M.

Common Hymn.

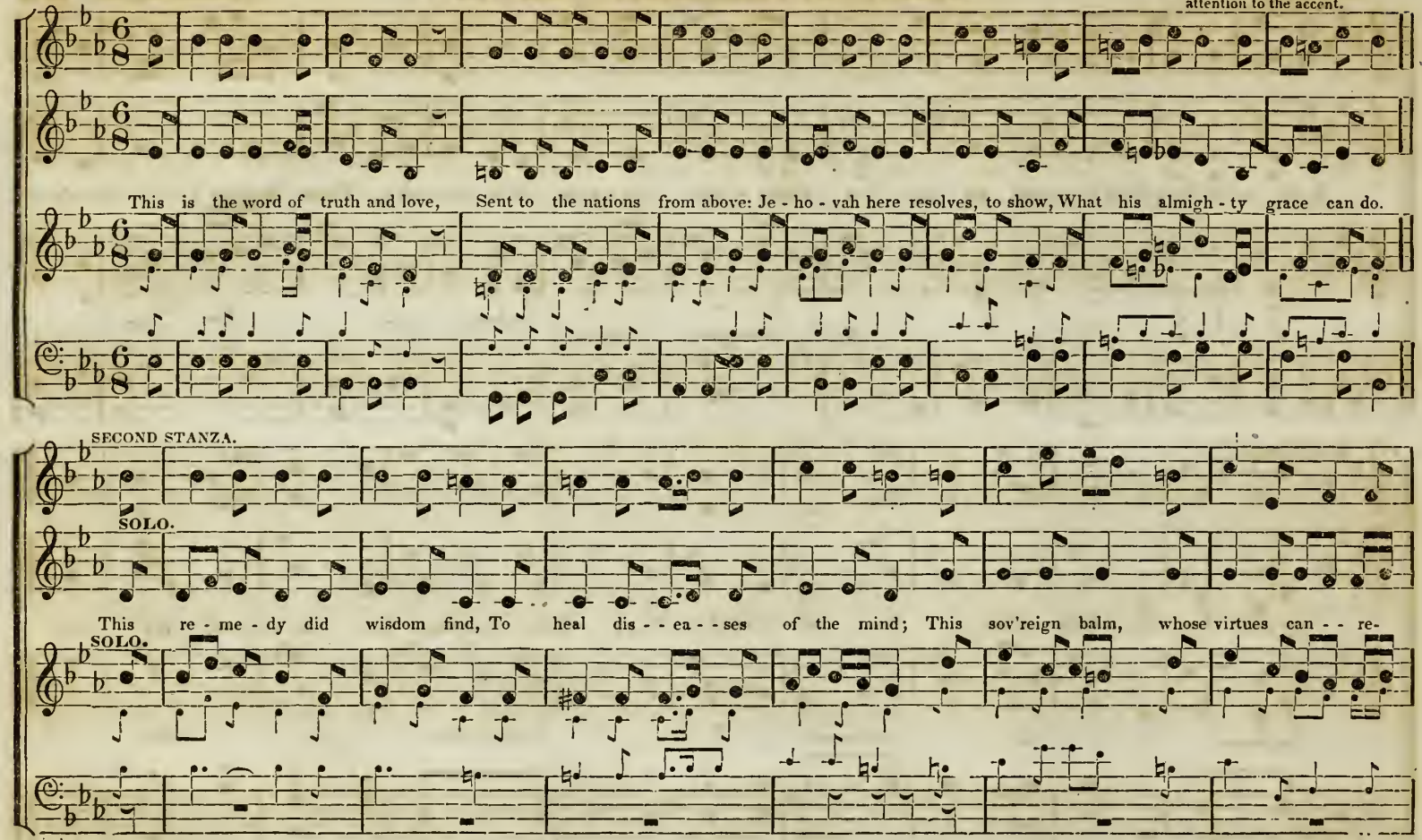


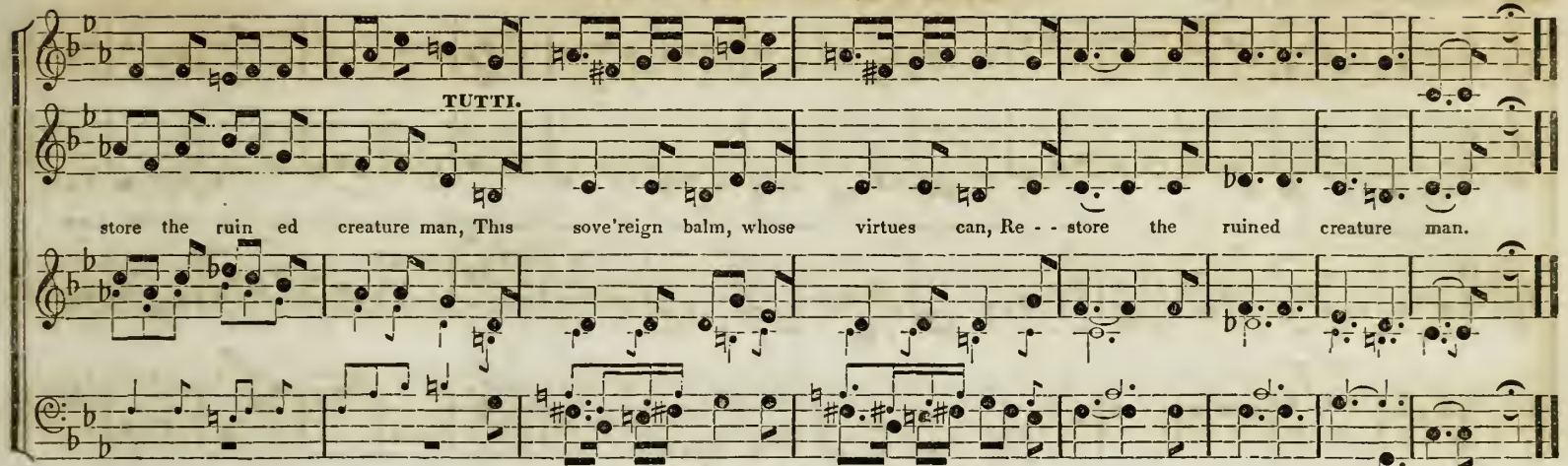

Lord, when thou didst as - cend on high, Ten thous - and an - gels fill'd the sky; Those heaven - - ly guards a-
round thee wait, Like chariots, that at - tend thy state; Like chariots, that at - - tend thy state.

36 ANDANTE.

BRYANT. L. M. Two Stanzas.

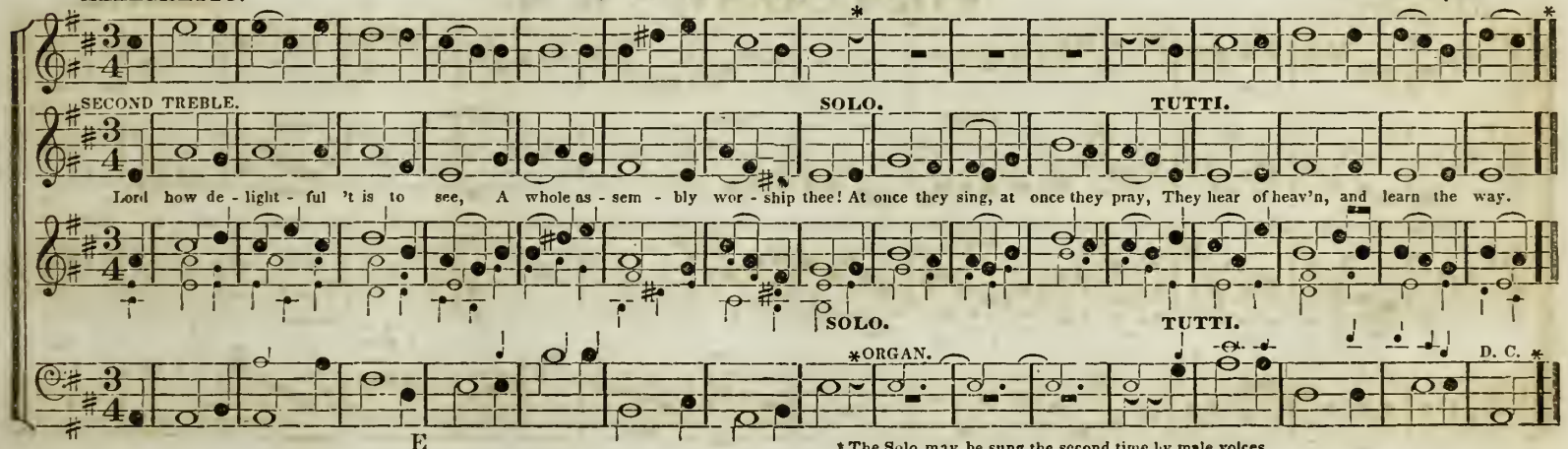
Peculiar Hymn.
May be used for other Hymns, with attention to the accent.





SABBATH. L. M.

Common Hymn.



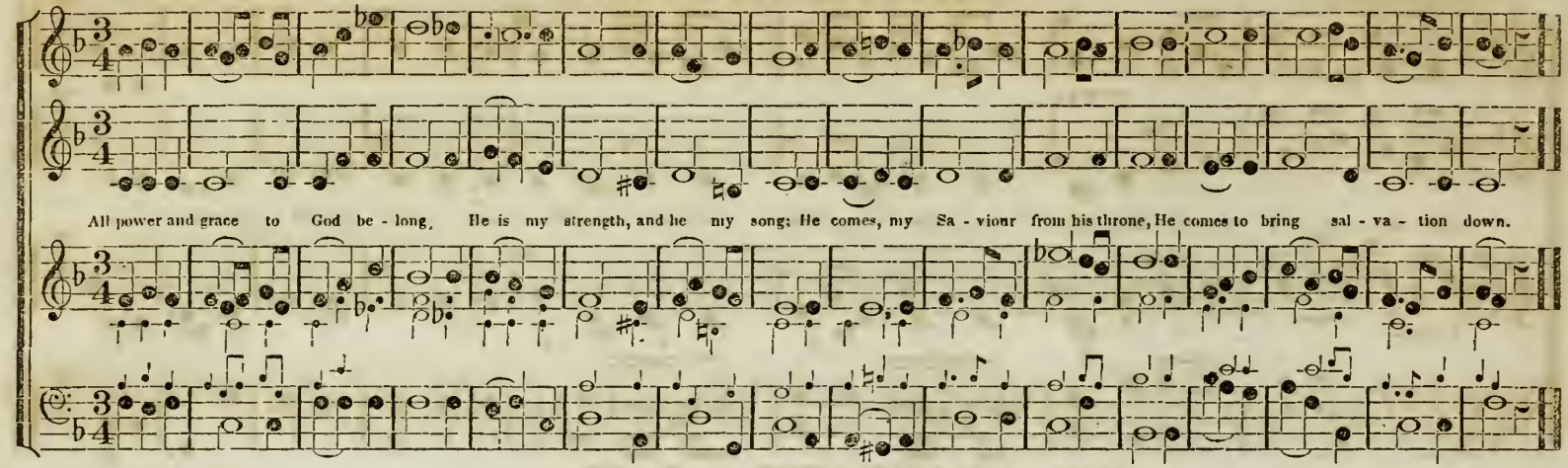
E

* The Solo may be sung the second time by male voices

UN POCO ALLEGRETTO.

COLLOCUTION. L. M.

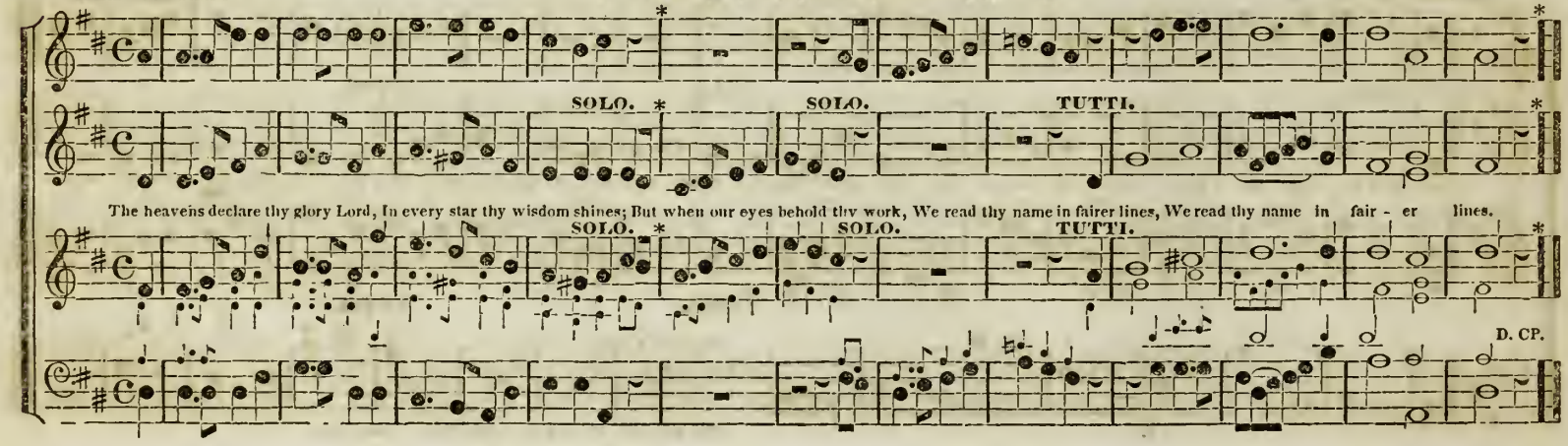
Common Hymn.



ALLEGRETTO.

FIRMAMENT. L. M.

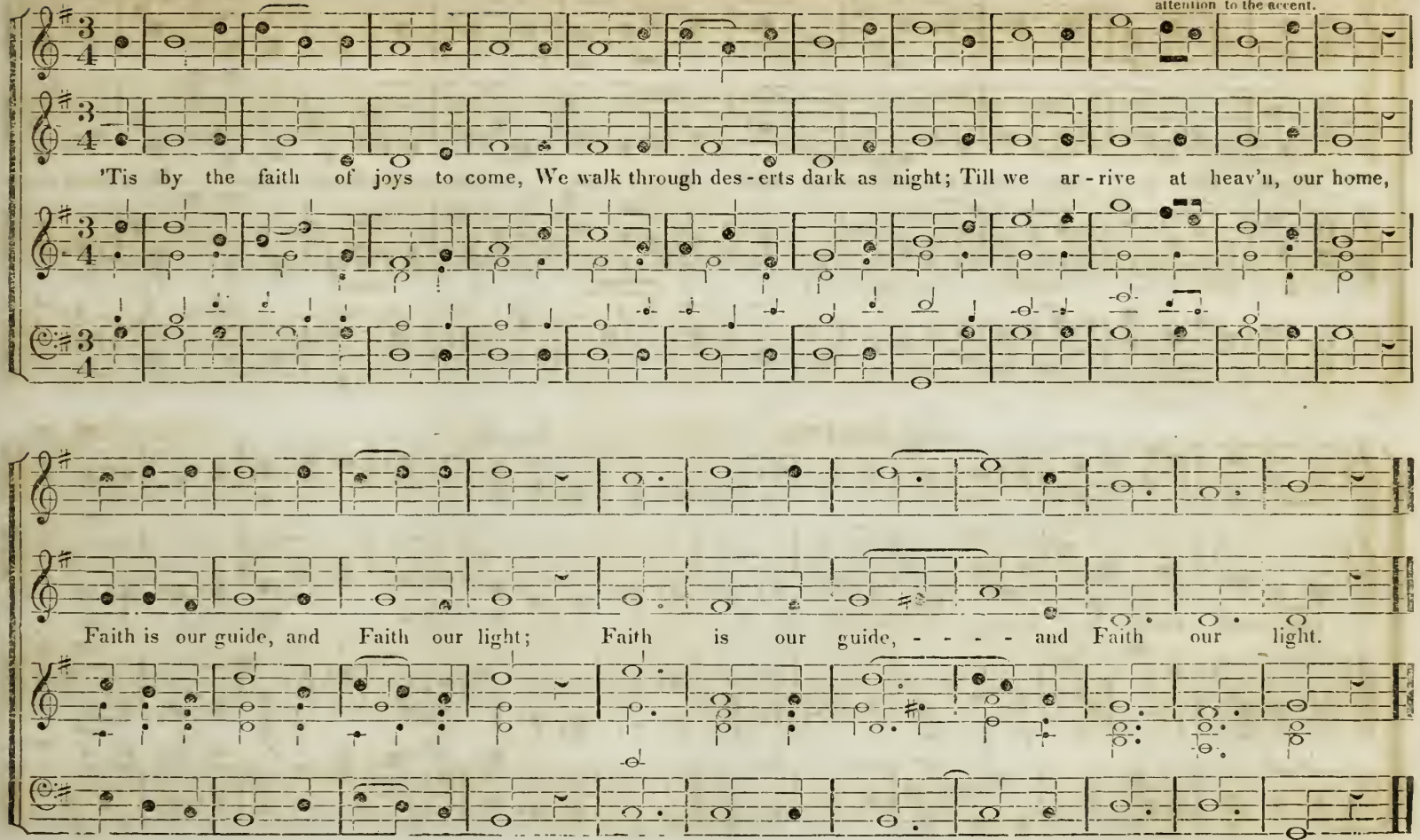
Common Hymn.



ALLEGRETTO

CONFESSION. L. M.

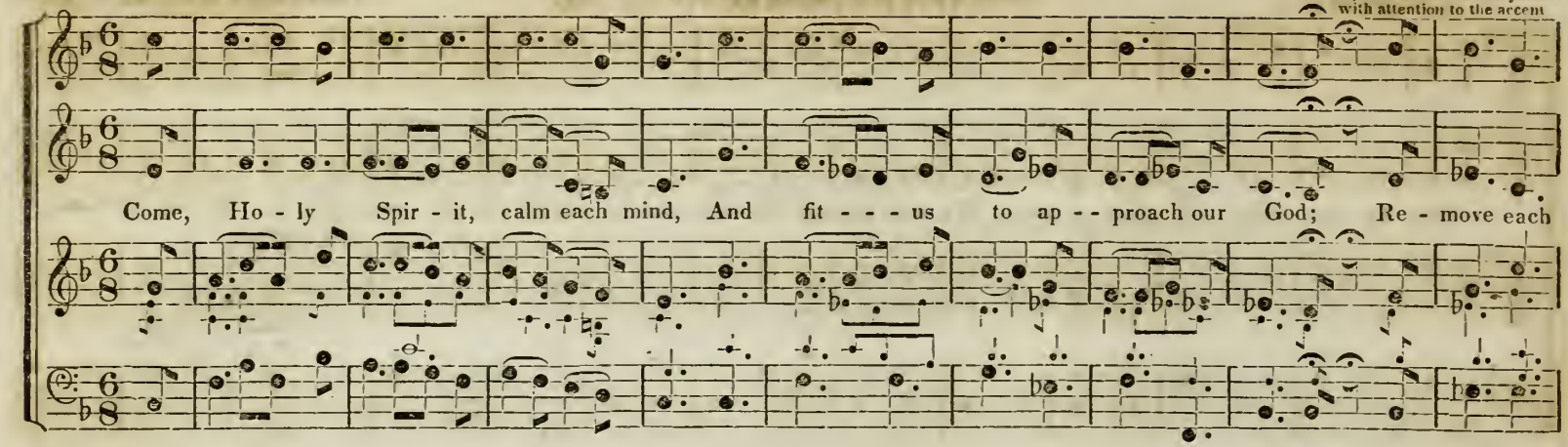
Peculiar Hymn.
May be used or other Hymns, with attention to the accent.



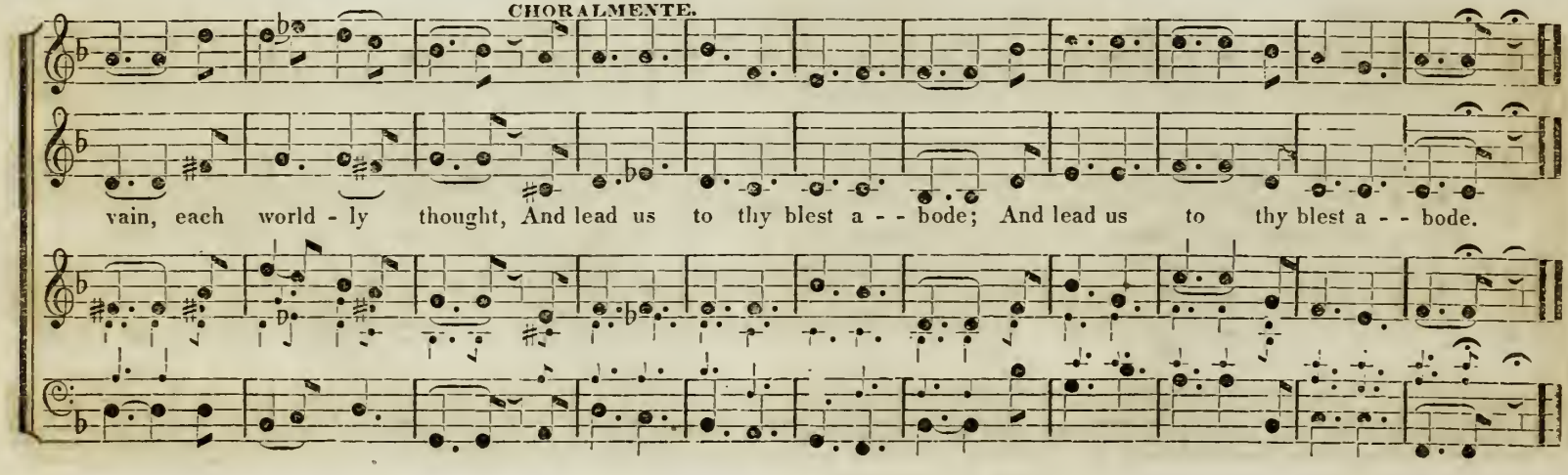
UN POCO ALLEGRETTO.

BAPTIST. L. M.

Peculiar Hymn.
May be used for other Hymns,
with attention to the accent

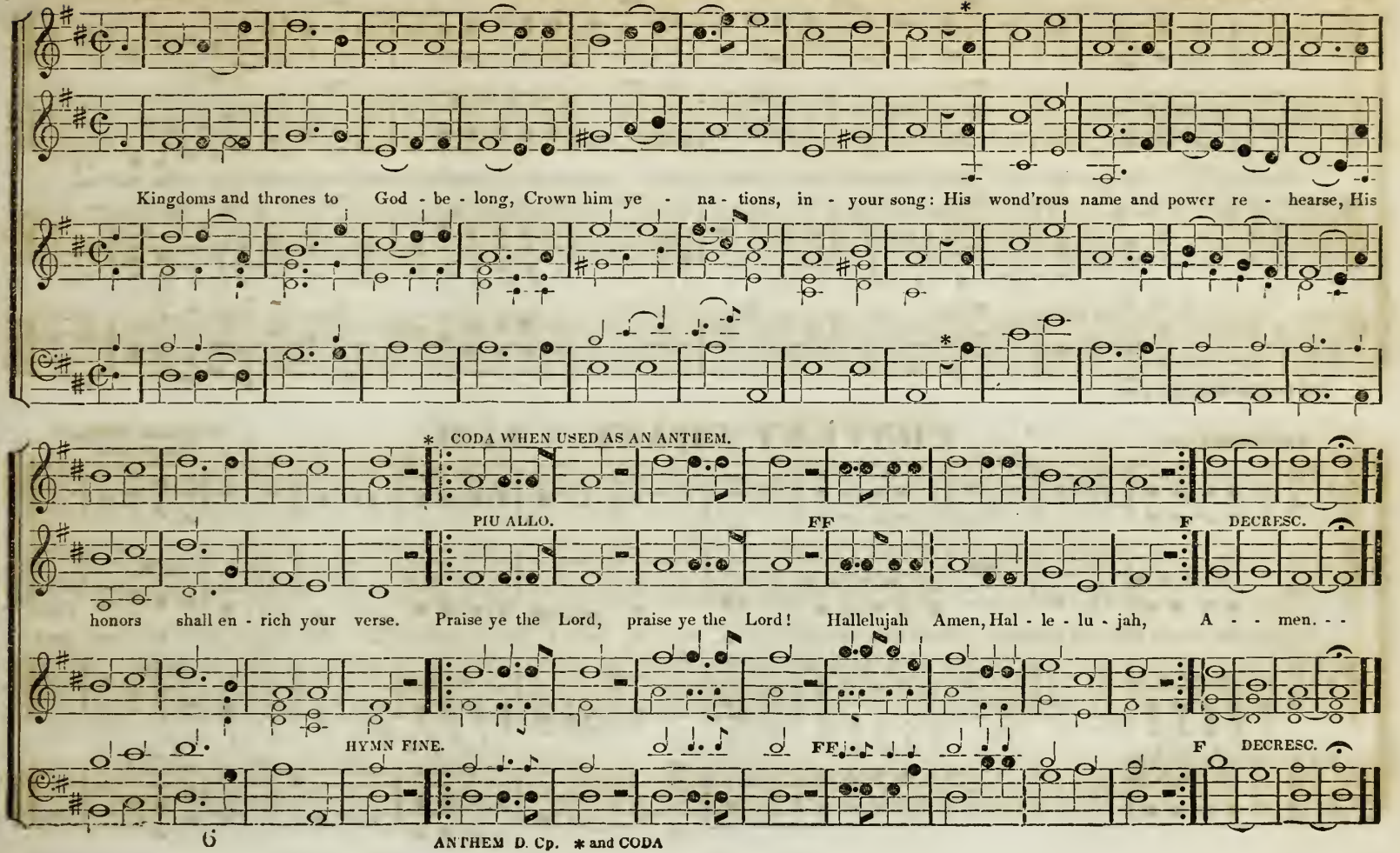


CHORALMENTE.



ALLA BREVE.

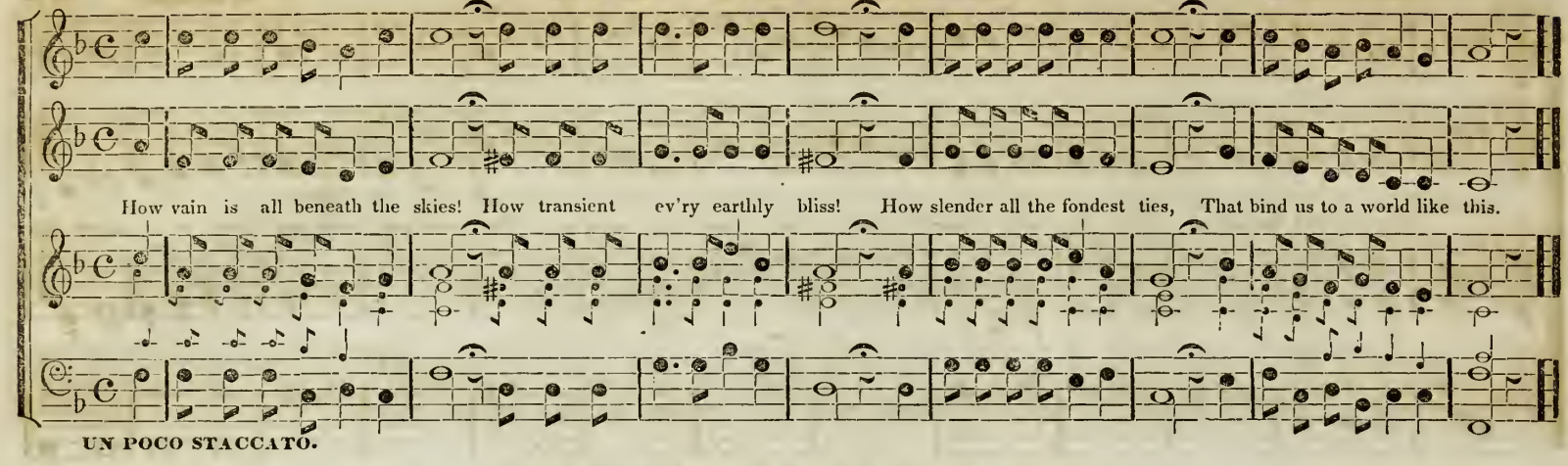
MAGNIFICAT. L. M.



ALLEGRETTO.

OLD CHANT. L. M.

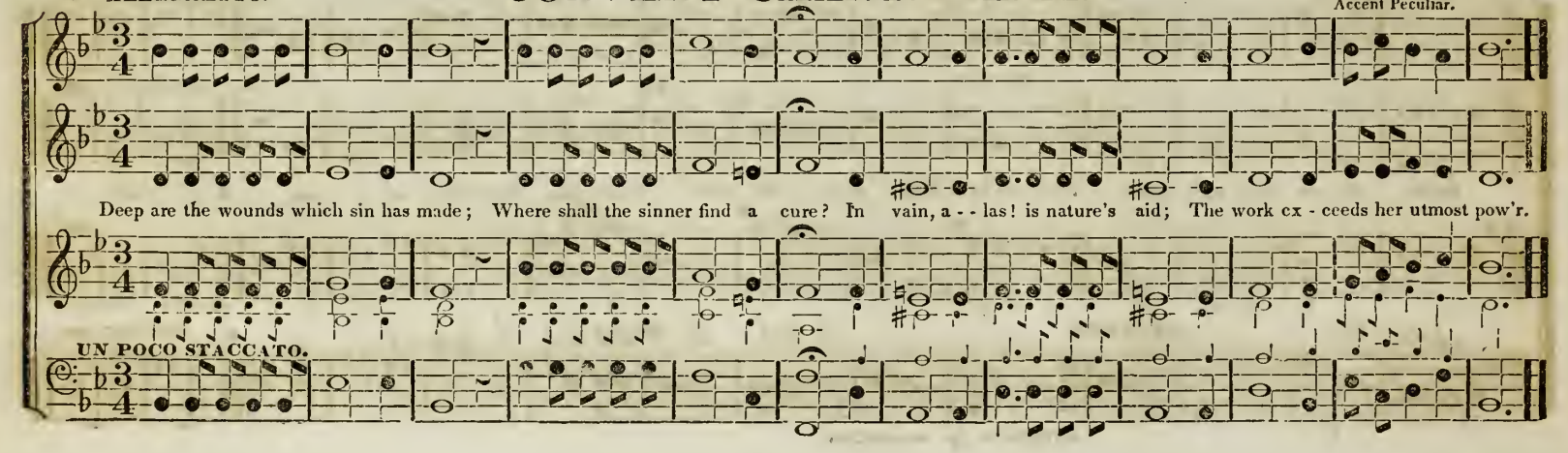
Common Hymn.



ALLEGRETTO.

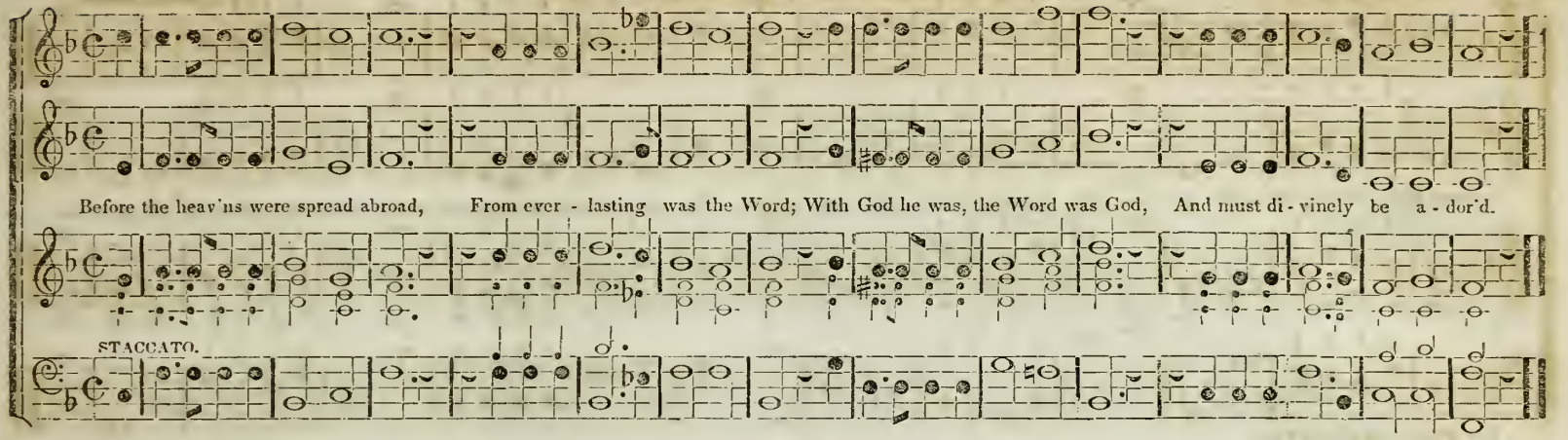
CONVENT CHANT. L. M.

Common Hymn.
Accent Peculiar.



ALLA BREVE.

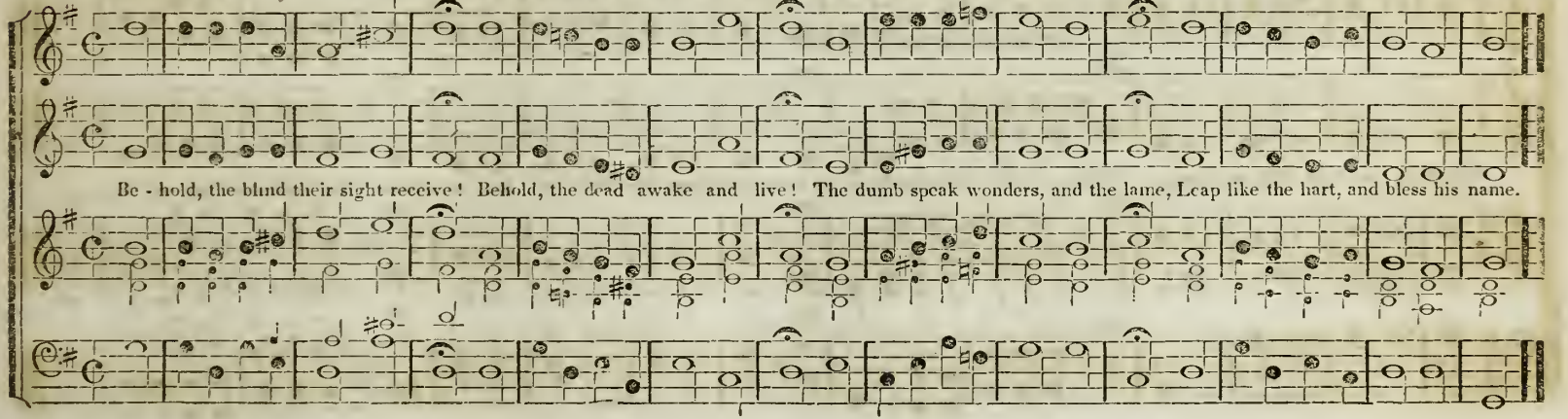
GERMAN CHANT. L. M.



ALLA BREVE.

AMERICAN CHANT. L. M.

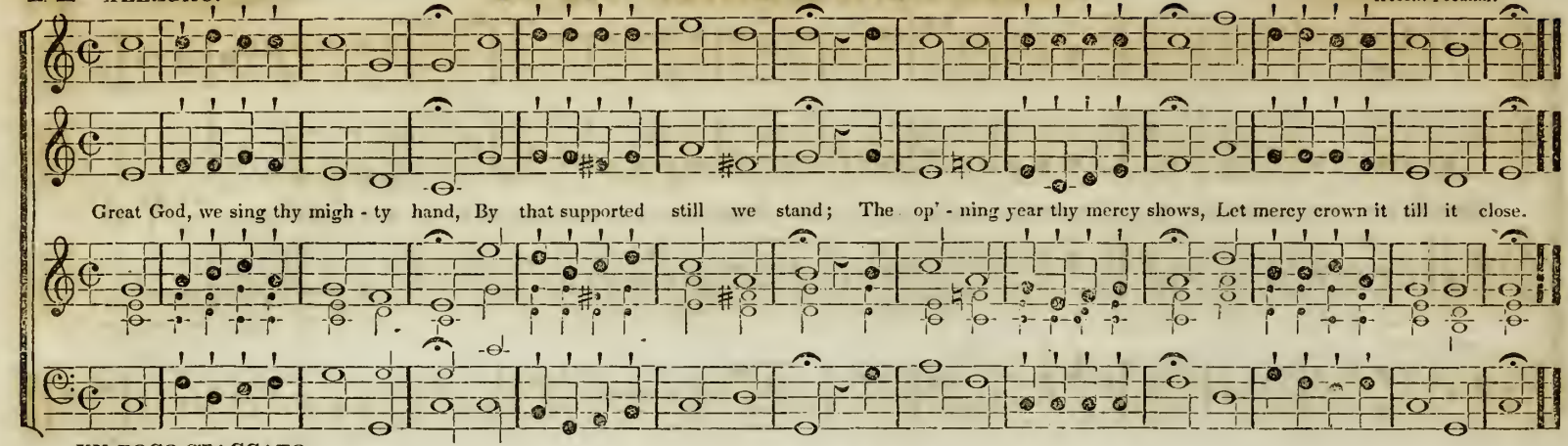
Common Hymn.



ALLEGRO.

LUTHER'S CHANT. L. M.

Common Hymn.
Accent Peculiar.

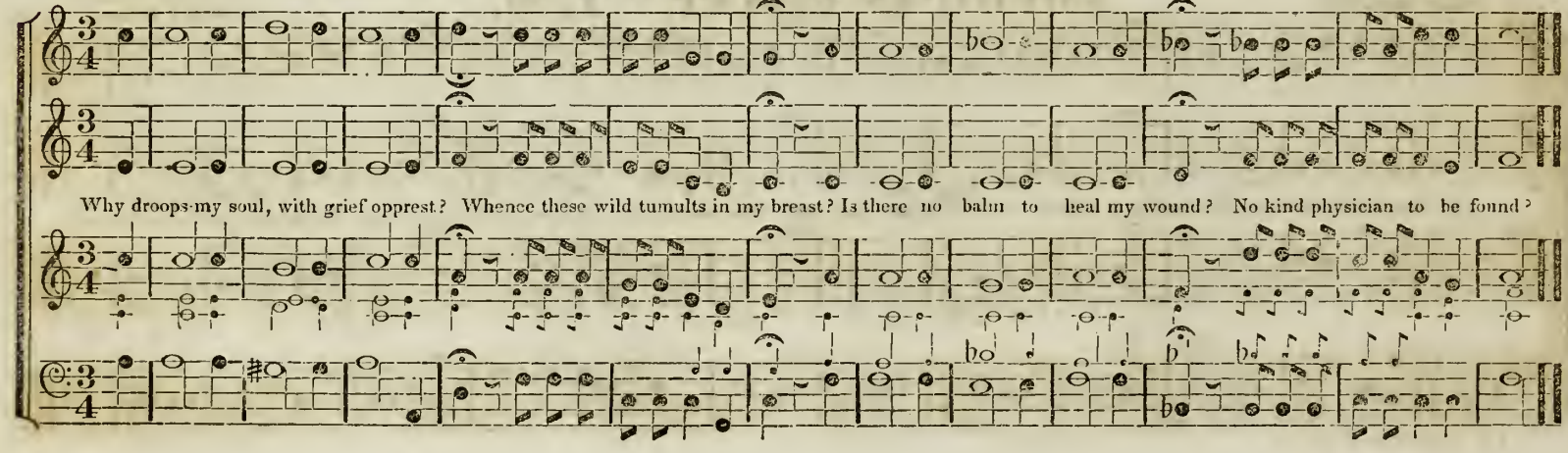


UN POCO STACCATO.

ALLEGRETTO QUASI ANDANTINO.

CENCHREA CHANT. L.M.

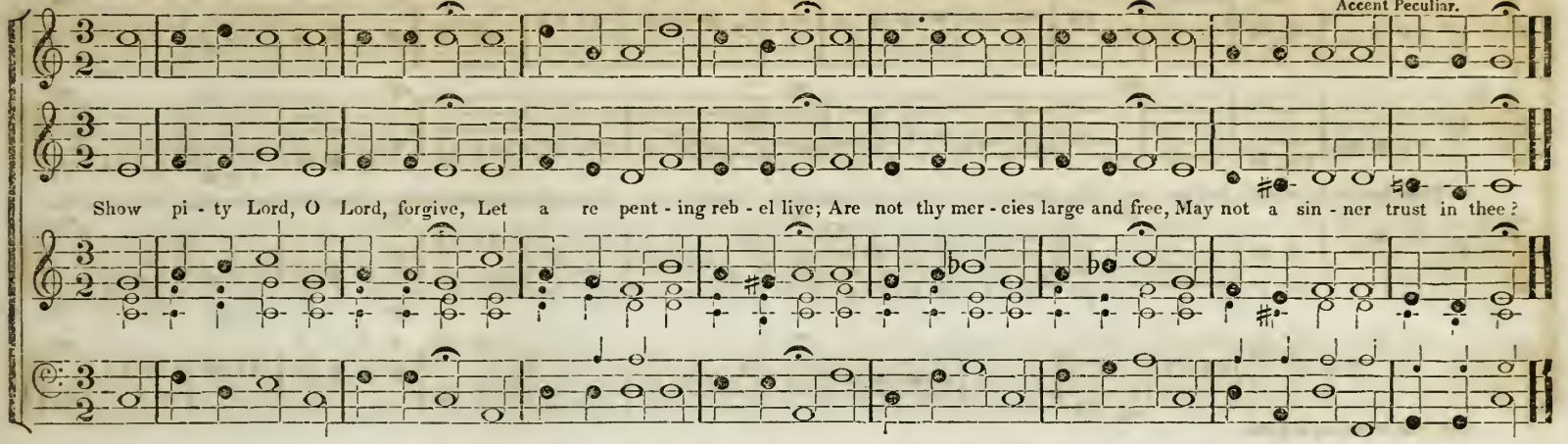
Common Hymn.



UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

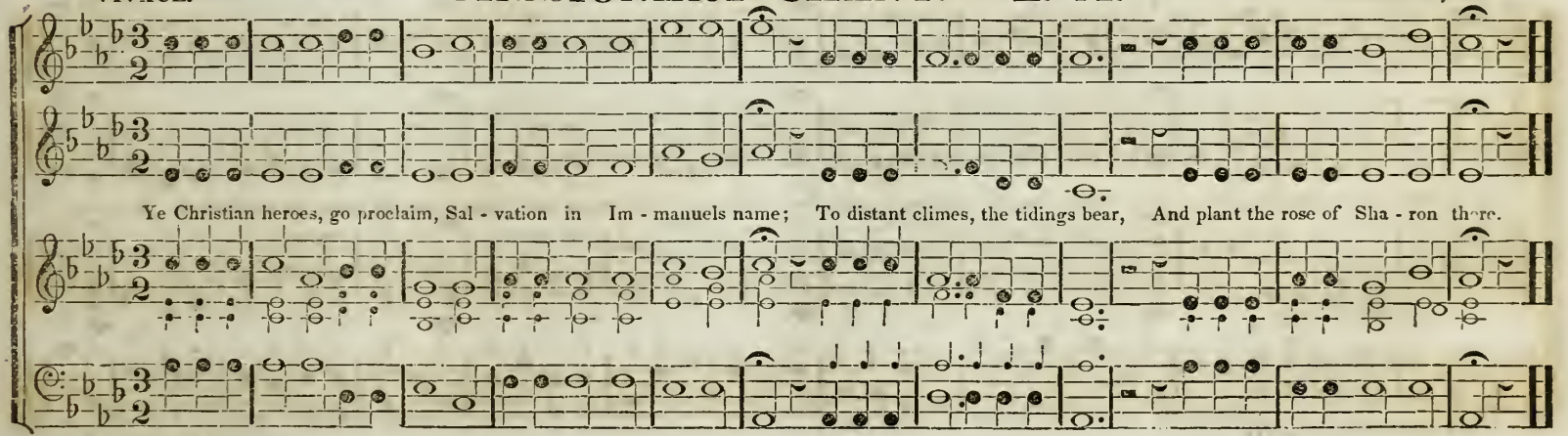
Common Hymn.
Accent Peculiar.



VIVACE.

MISSIONARY CHANT. L. M.

Common Hymn.

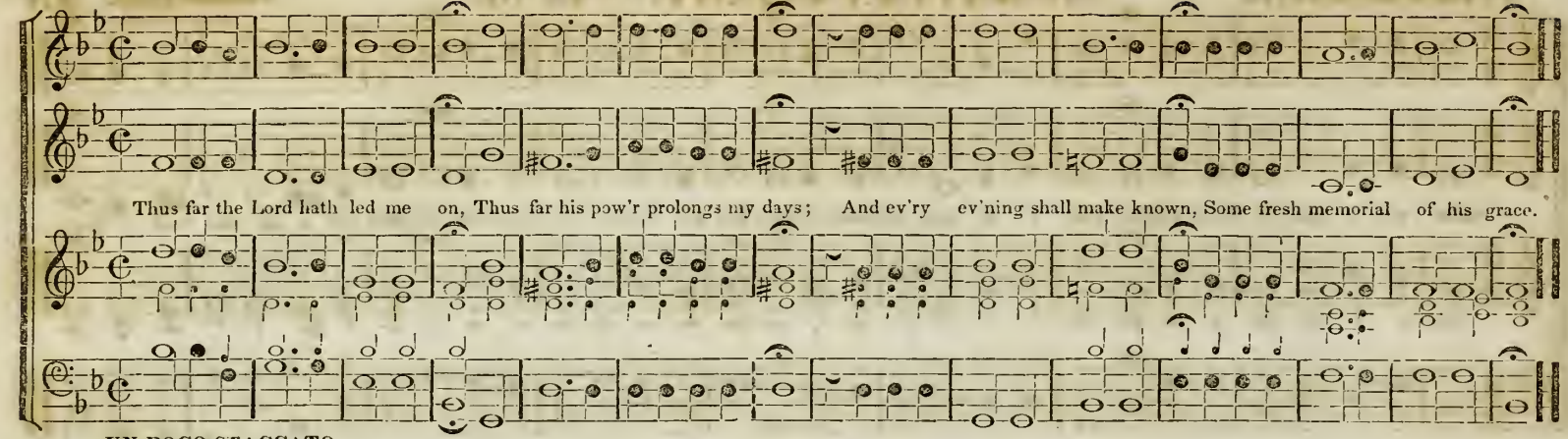


UN POCO STACCATO.

ALLABREVE.

EVENING CHANT. L. M.

Common Hymn.

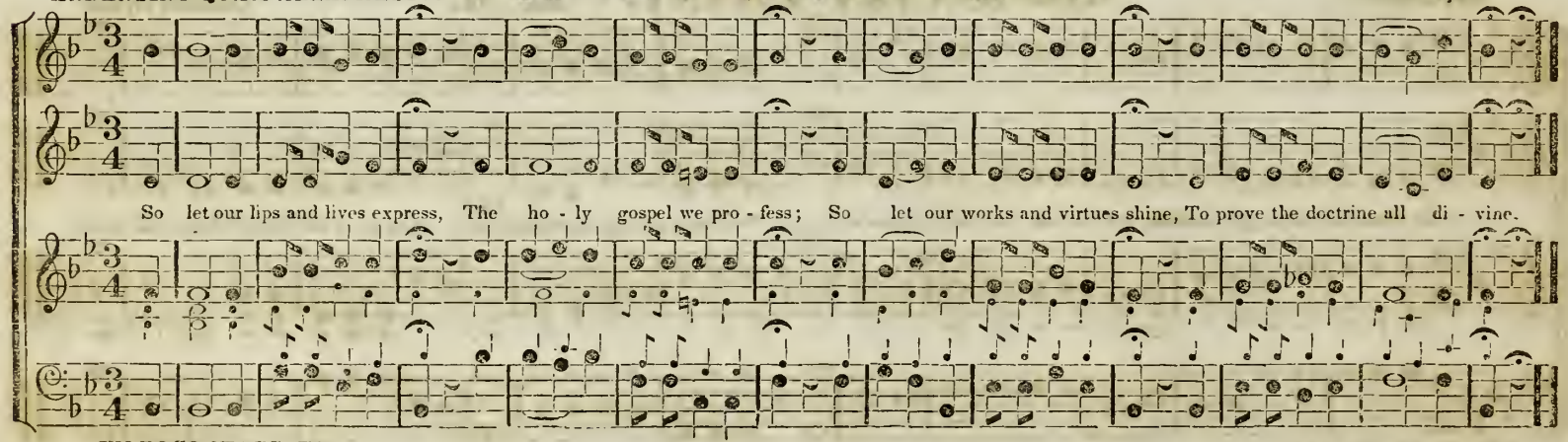


UN POCO STACCATO.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

Common Hymn.

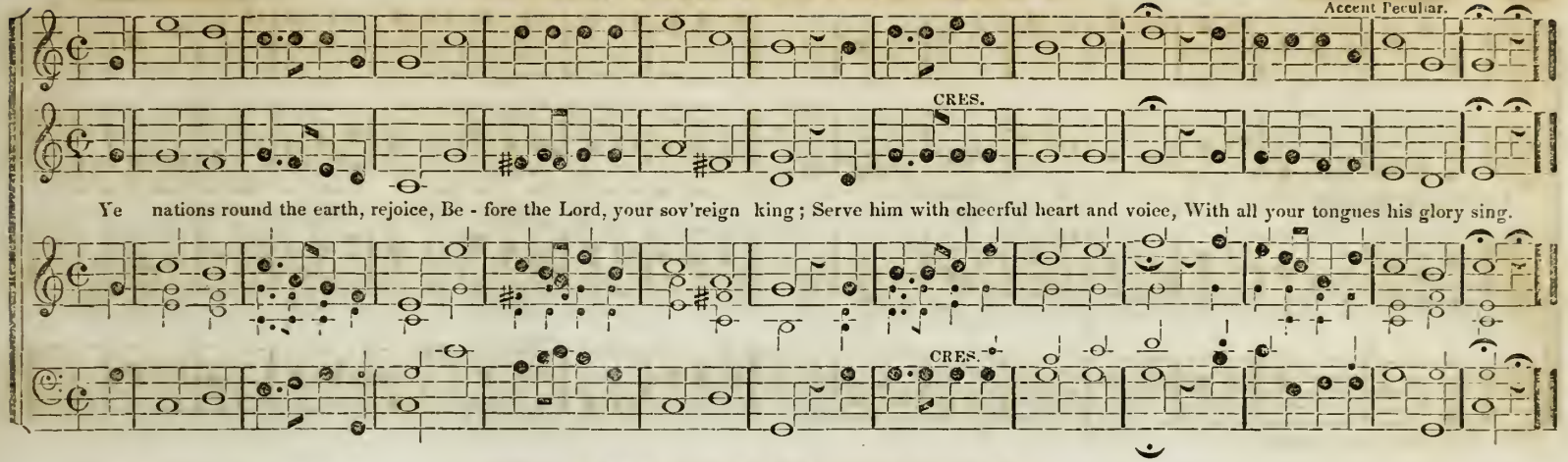


UN POCO STACCATO

ALLEGRO ASSAI.

OLYMPUS. L. M.

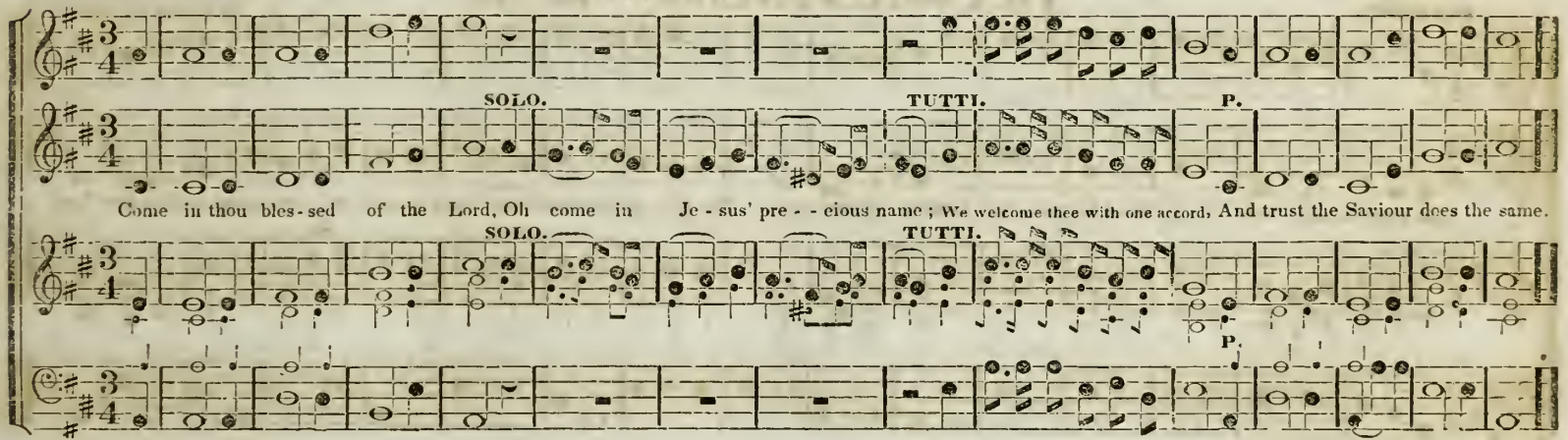
Common Hymn.
Accent Peculiar.



UN POCO ALLEGRETTO.

PRISCILLA. L. M.

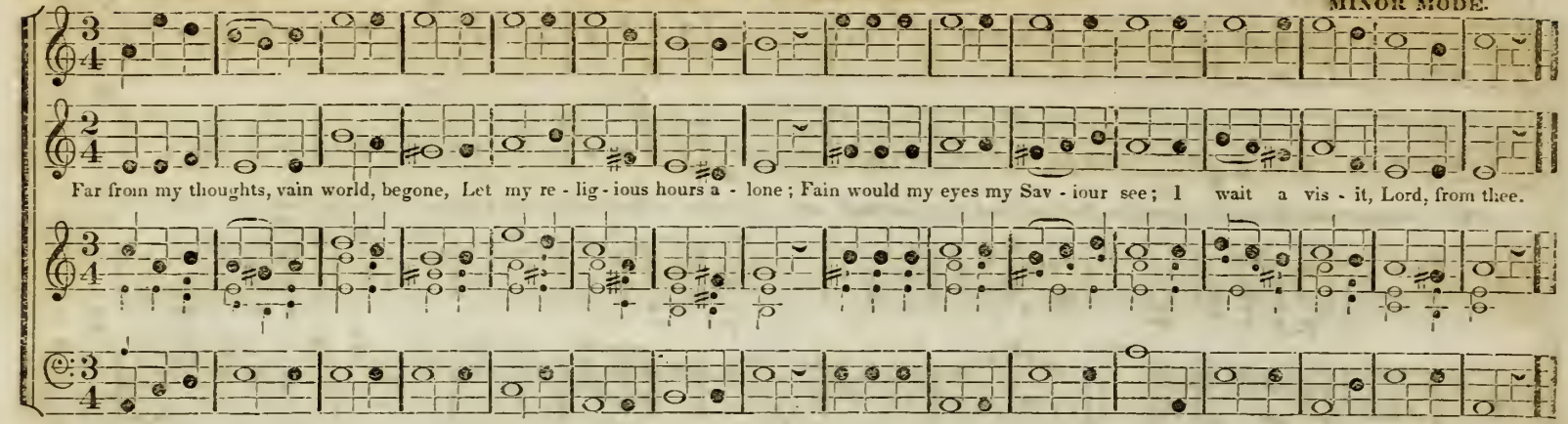
Common Hymn.



ALLEGRETTO.

TRANSIENTNESS. L. M.

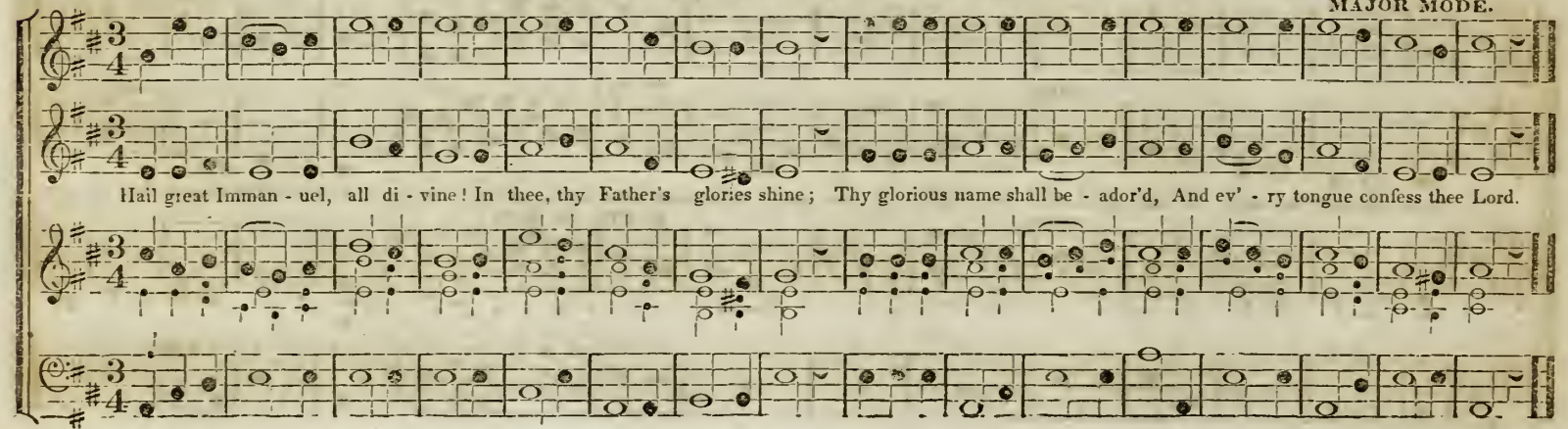
Common Hymn.
MINOR MODE.

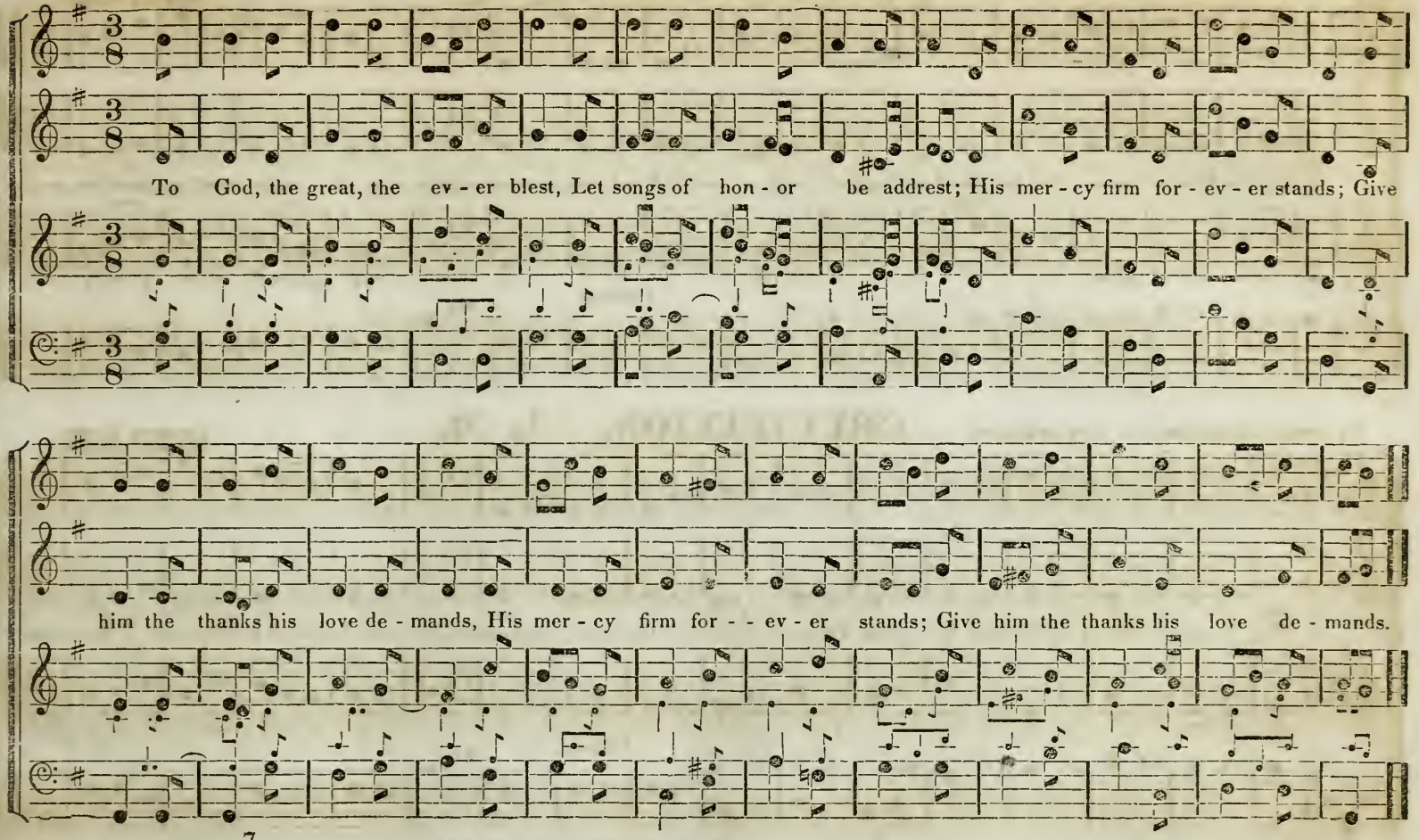


ALLEGRO.

TRANSIENTNESS. L. M.

Common Hymn.
MAJOR MODE.

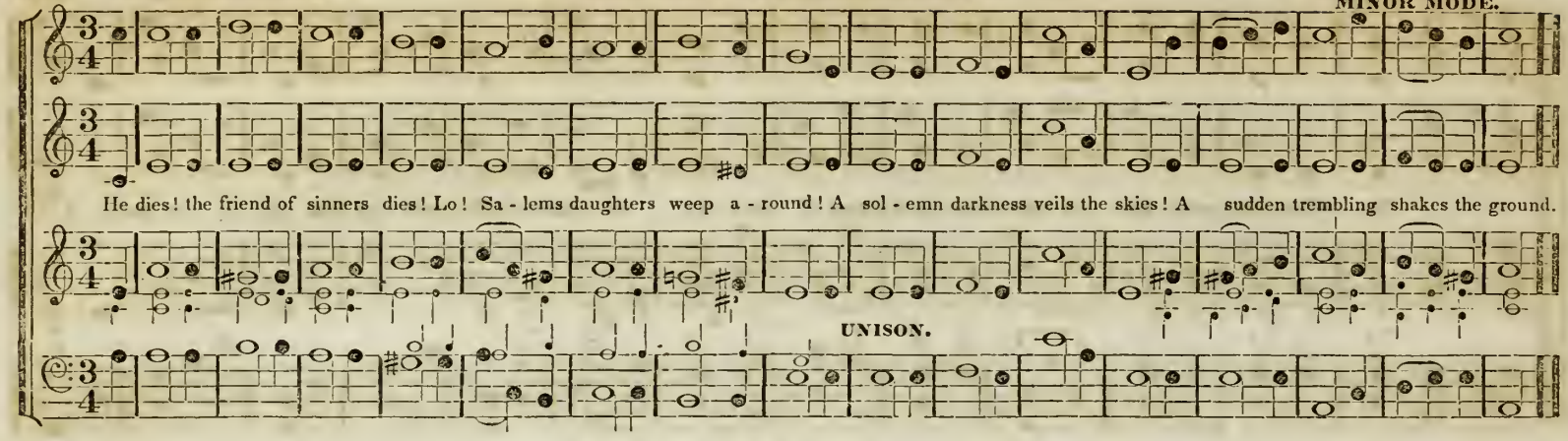



To God, the great, the ev - er blest, Let songs of hon - or be addrest; His mer - cy firm for - ev - er stands; Give
him the thanks his love de - mands, His mer - cy firm for - - ev - er stands; Give him the thanks his love de - mands.

50 UN POCO ANDANTINO. DIVOTO.

CRUCIFIXION. L. M.

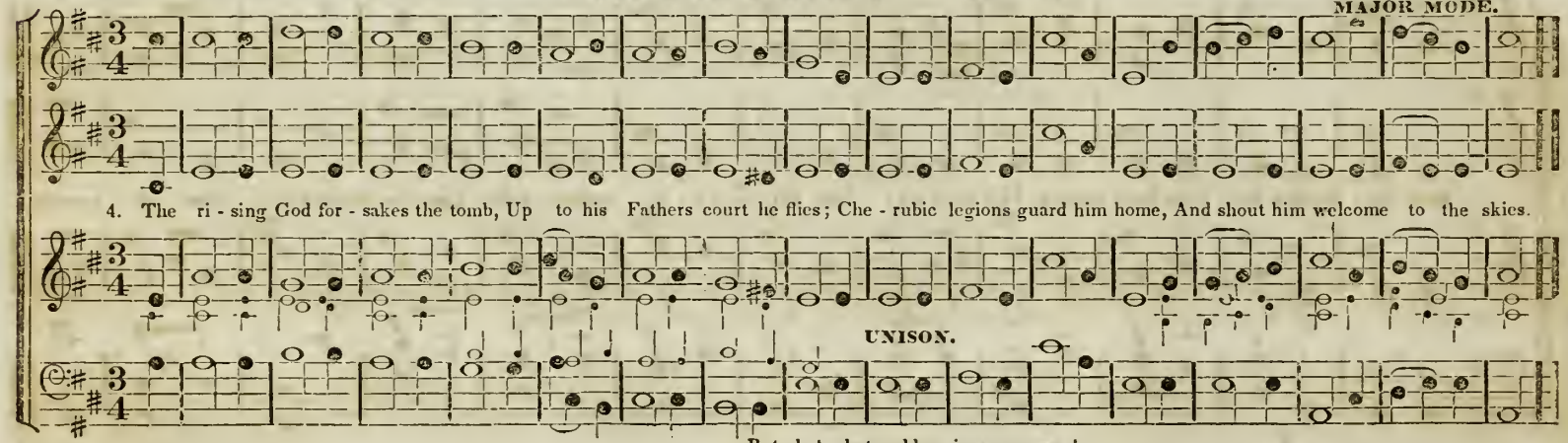
Common Hymn.
MINOR MODE.

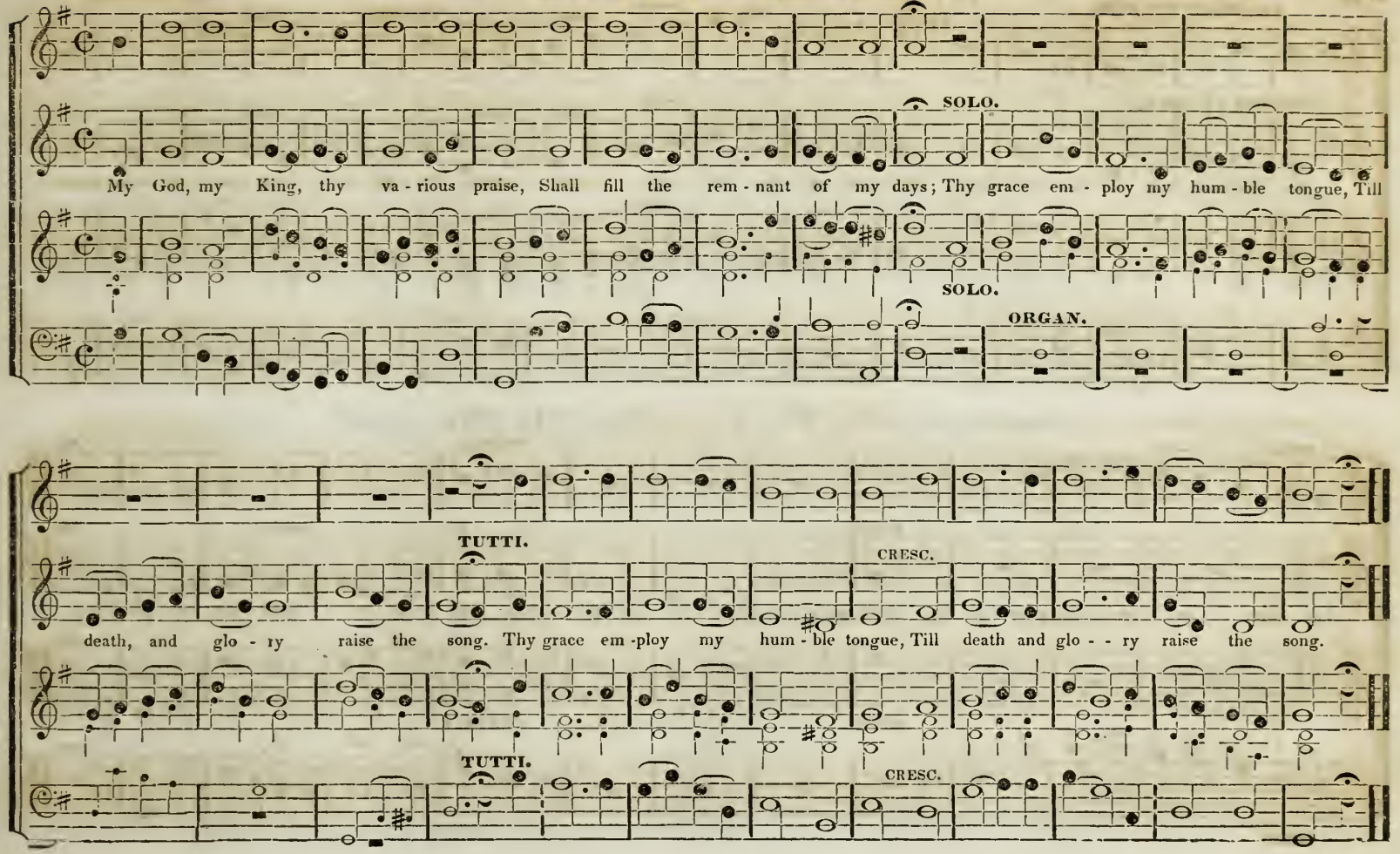


UN POCO ALLEGRETTO. CON SPIRITO.

CRUCIFIXION. L. M.

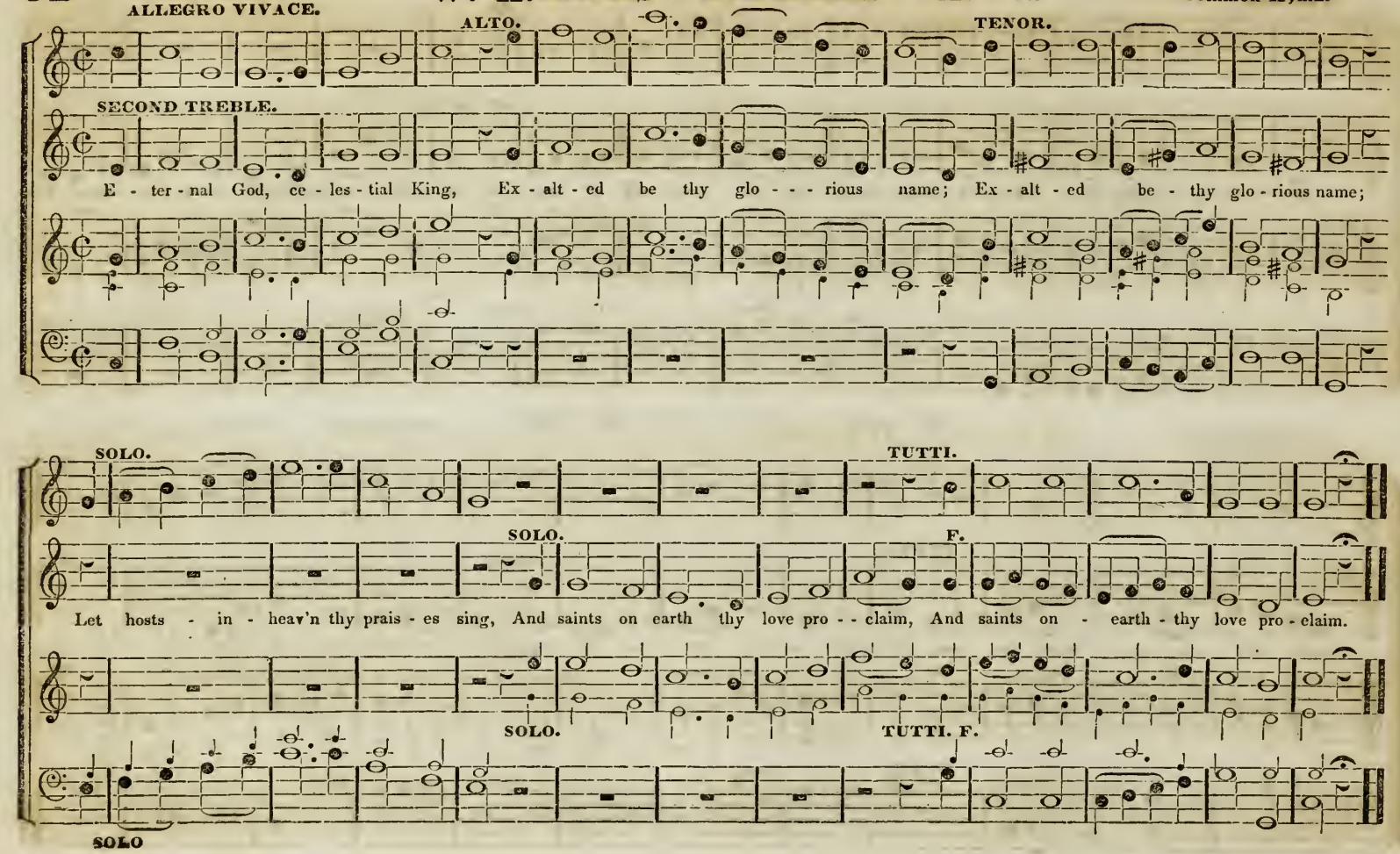
Common Hymn.
MAJOR MODE.




SOLO.
My God, my King, thy va - rious praise, Shall fill the rem - nant of my days; Thy grace em - ploy my hum - ble tongue, Till
SOLO.
ORGAN.
TUTTI.
CRESC.
death, and glo - ry raise the song. Thy grace em -ploy my hum - ble tongue, Till death and glo - - ry raise the song.
TUTTI.
CRESC.

W. H. ELIOT'S HYMN. L. M.

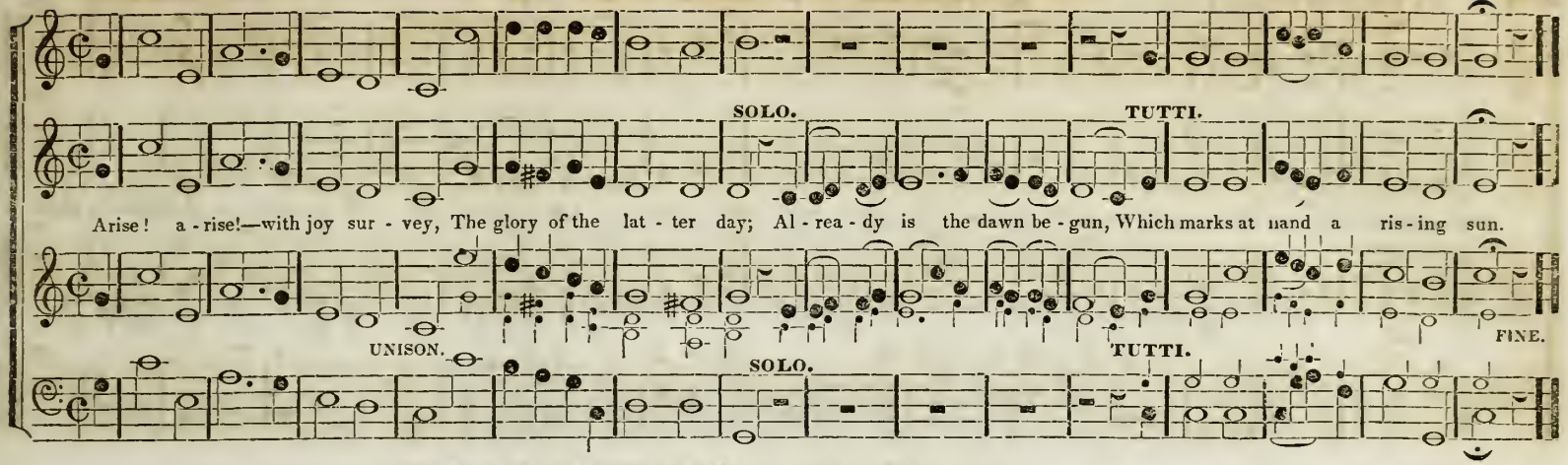
Common Hymn.



ALLA CAPELLA

CALVIN. L. M. or First Stanza.*

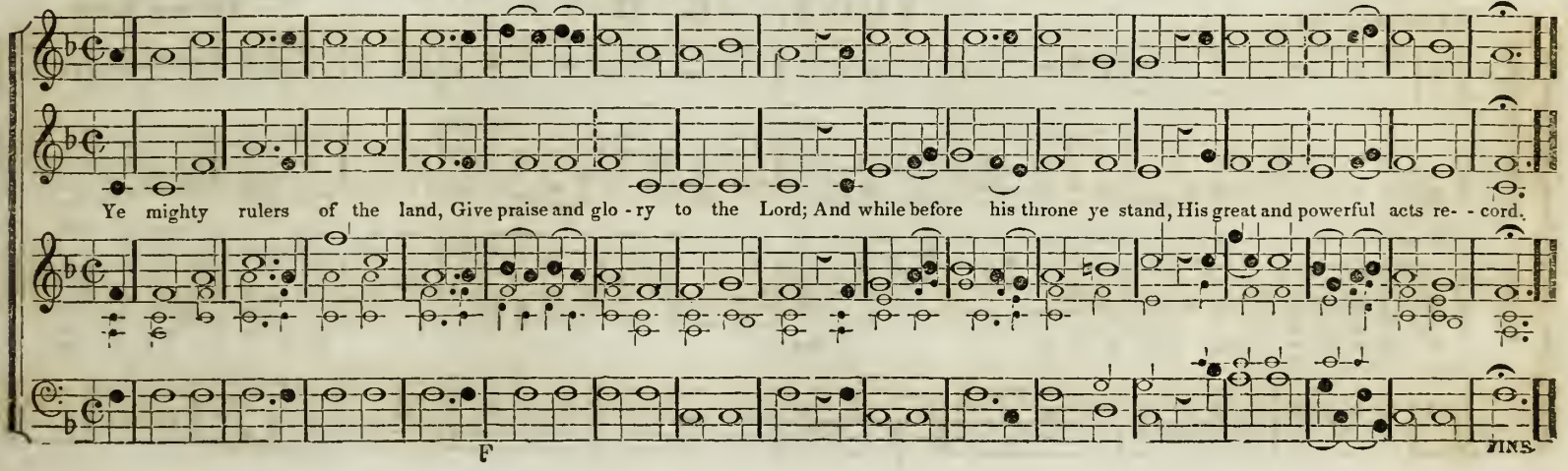
Common Hymn.



ALLA CAPELLA.

MELANCHTHON. L. M. *Second Stanza.

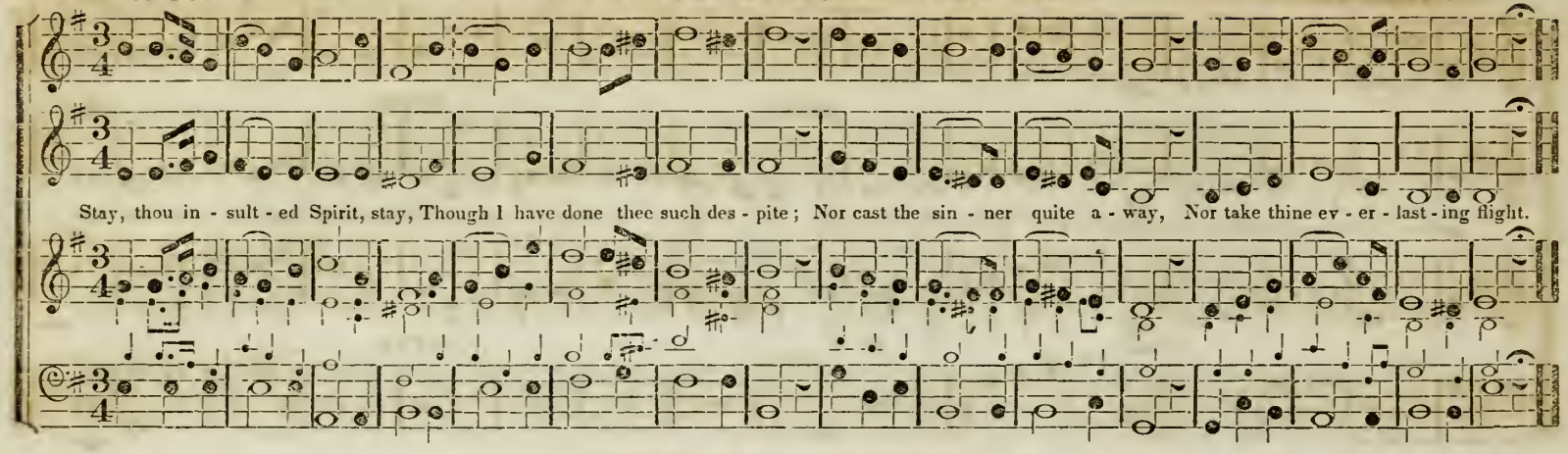
Common Hymn.



UN POCO ALLEGRETTO.

CONSOLATION. L. M.

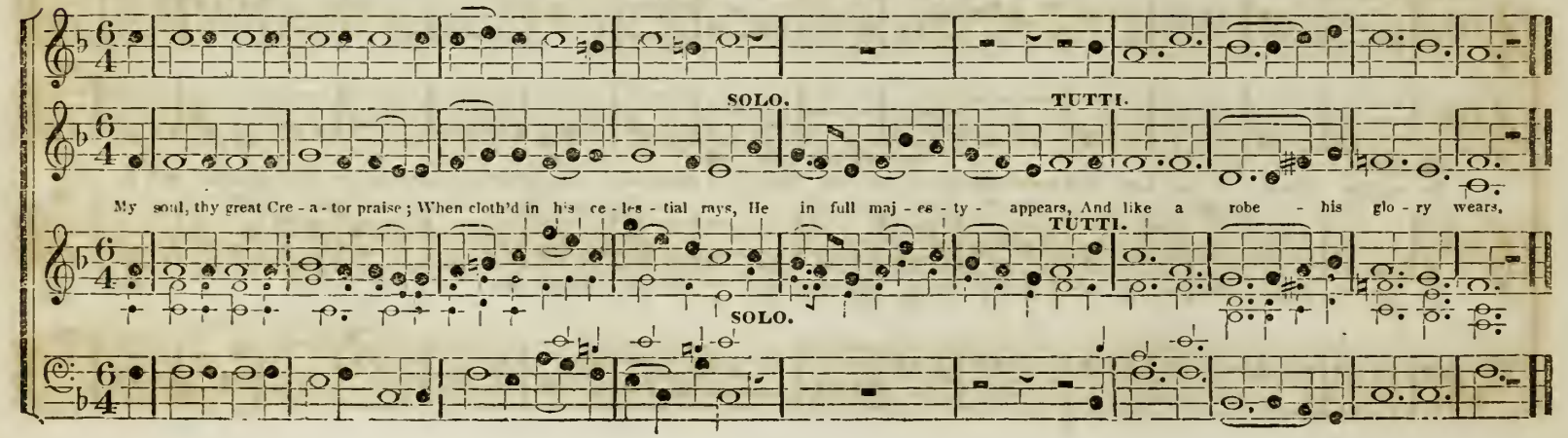
Common Hymn.



ALLEGRO ASSAI.

AMON. L. M.

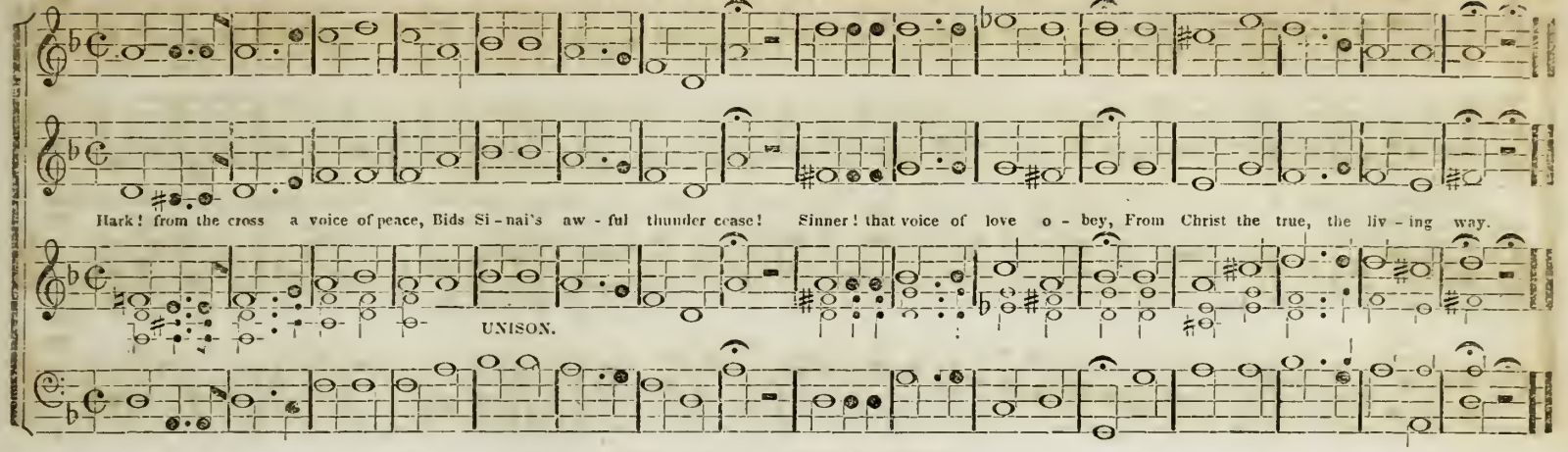
Common Hymn.



ALLEGRO VIVACE—BREVE.

HASLINGER. L. M.

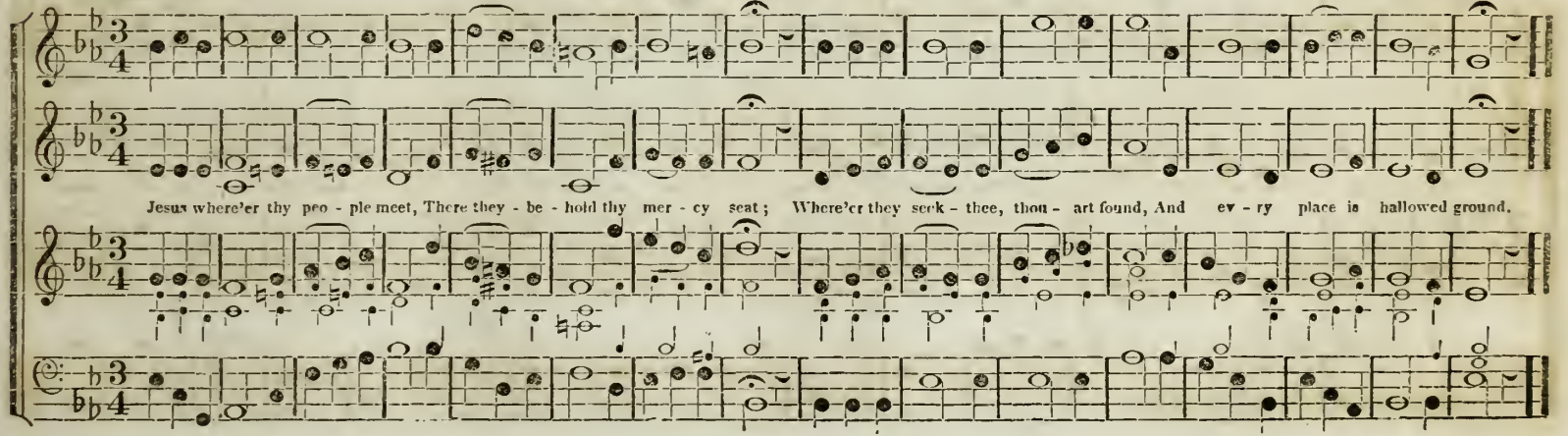
Common Hymn



ALLEGRETTO.

STADLER. L. M.

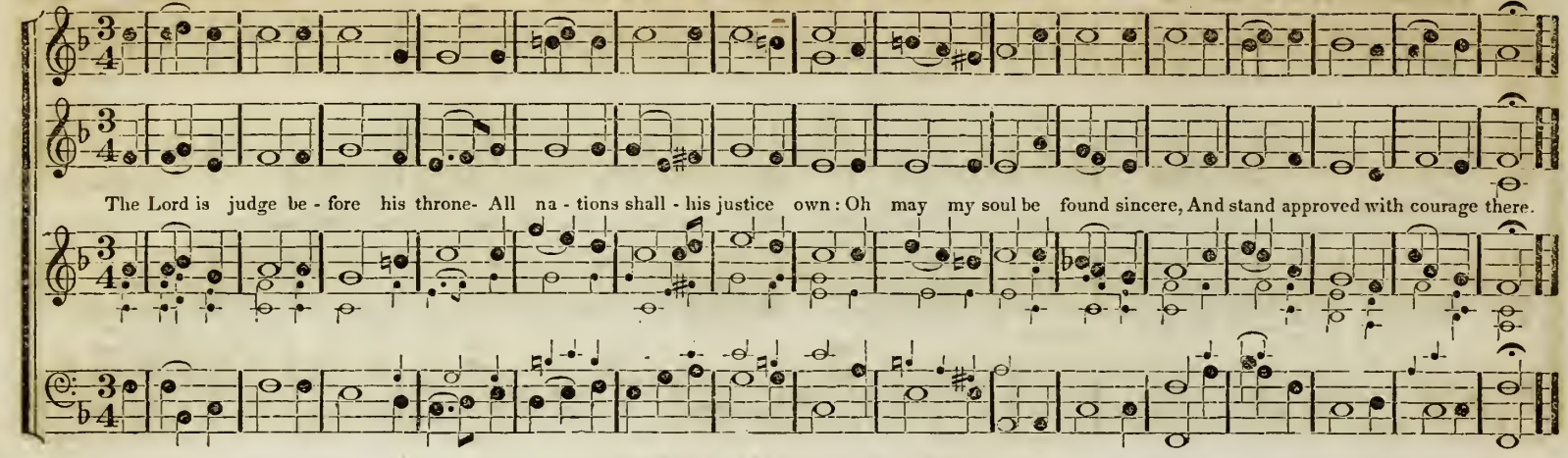
Common Hymn.



ALLEGRETTO.

HILLER. L. M.

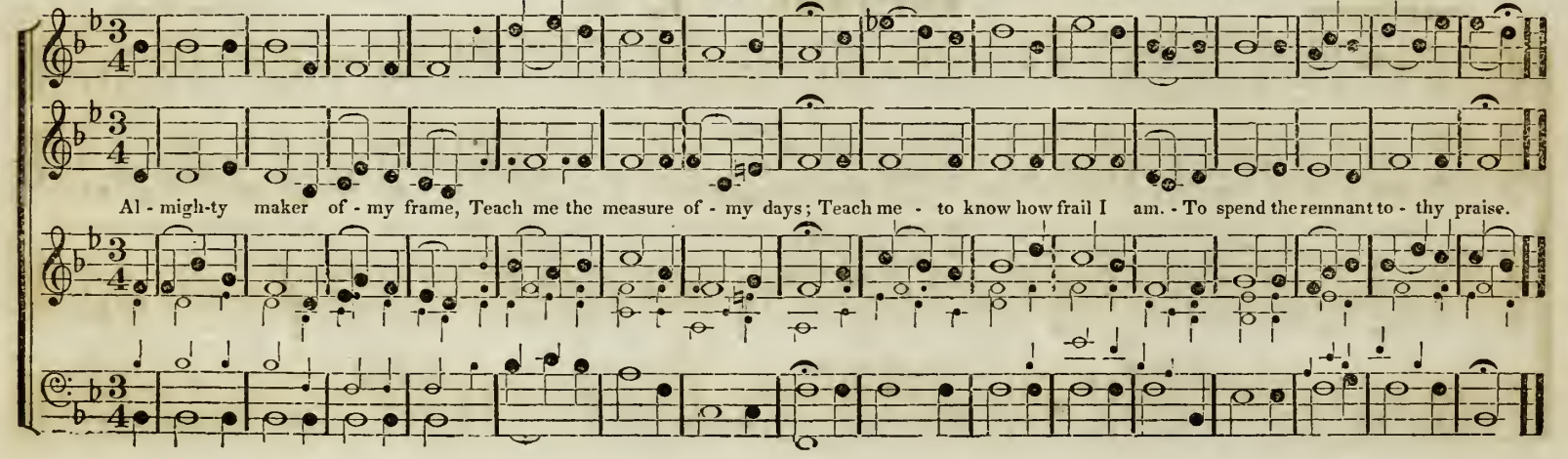
Or First Stanza.* Common Hymn.



ALLEGRETTO MODERATO.

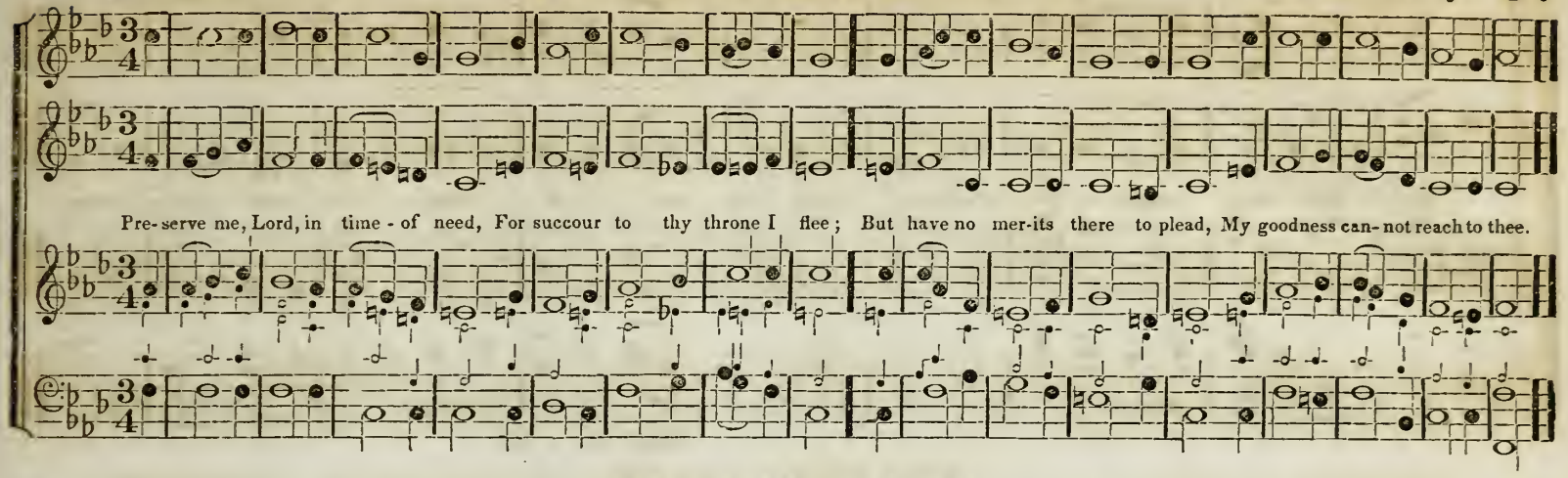
PISARI. L. M.

*Second Stanza. Common Hymn.



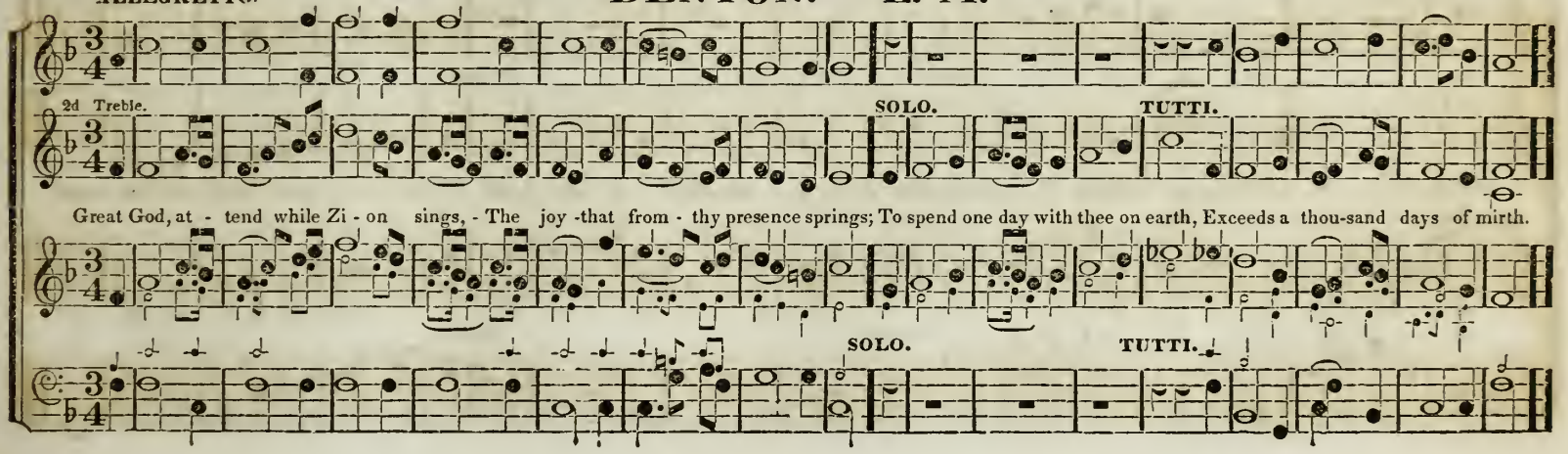
MODERATO.

MOUNT VERNON. L. M.



ALLEGRETTO.

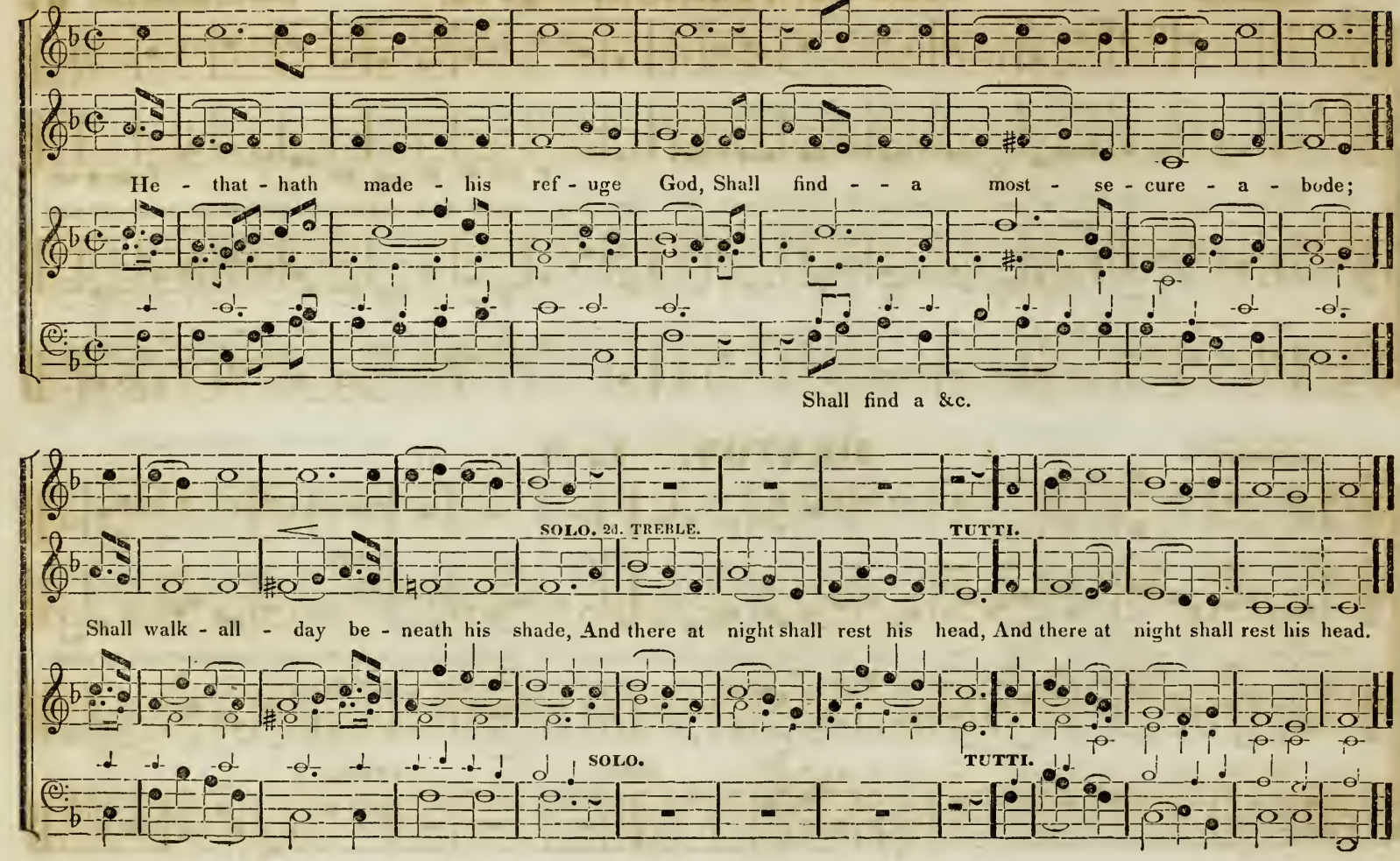
DENTON. L. M.



ALLEGRO ASSAI

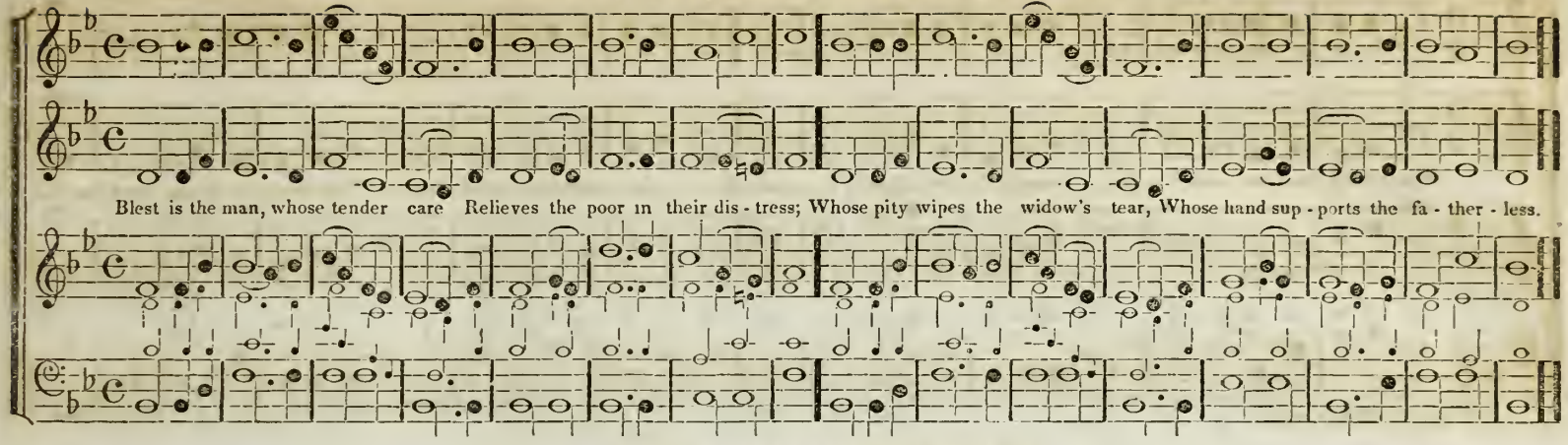
CHAPMAN. L. M.

From the Ancient Lyre.



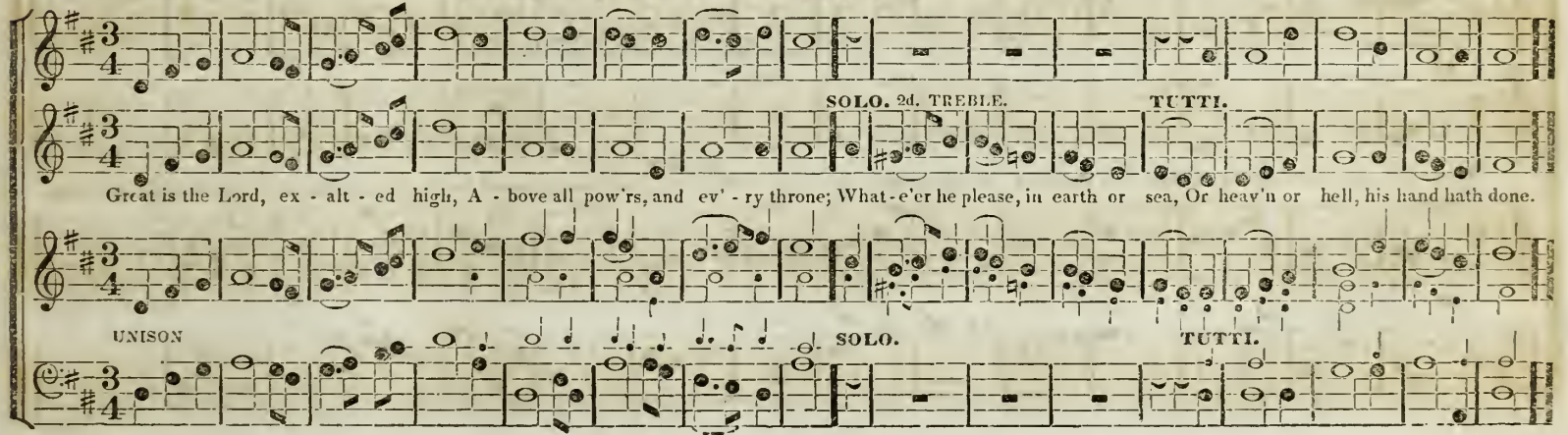
MODERATO.

INDIANA. L. M.



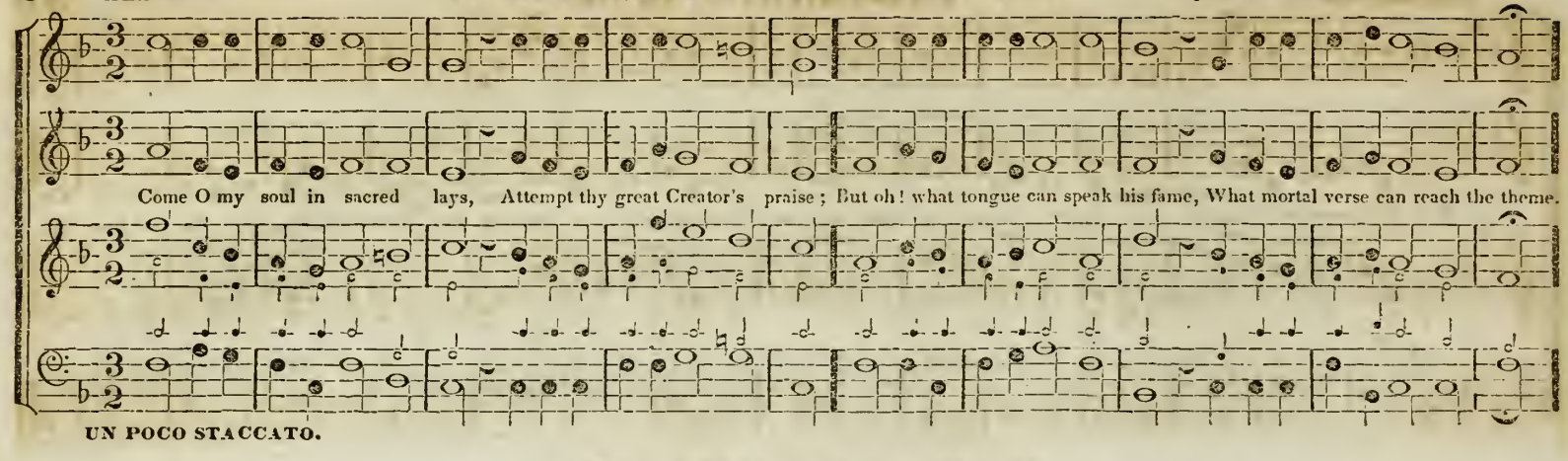
ALLEGRO.

CHESTNUT STREET. L. M.



ALLEGRO.

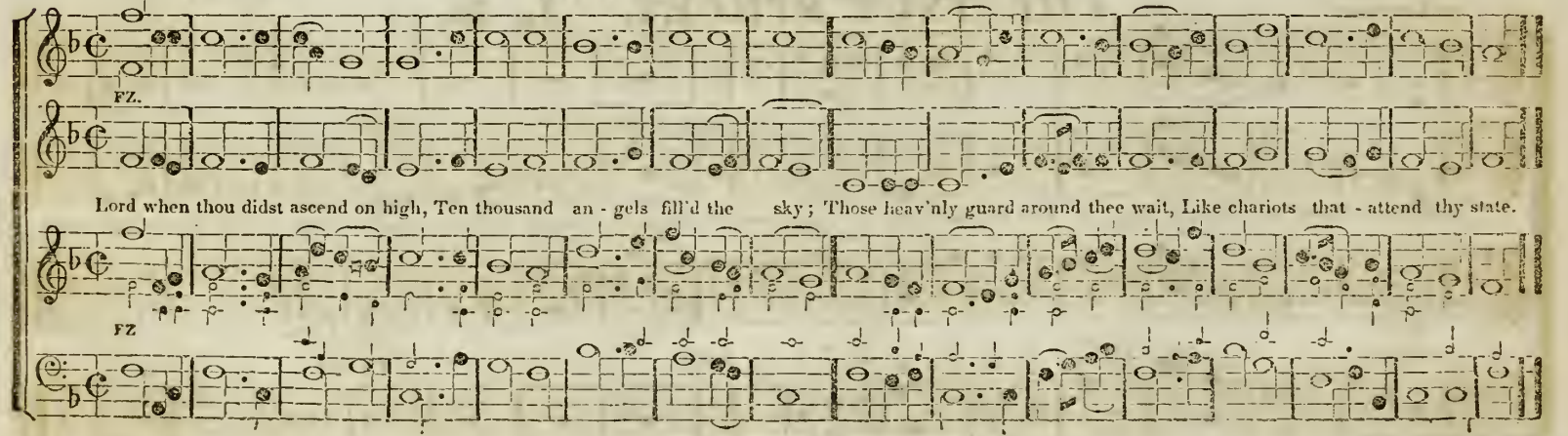
HARTFORD. L. M. NEW Hymn Chant.



ALLA BREVE.

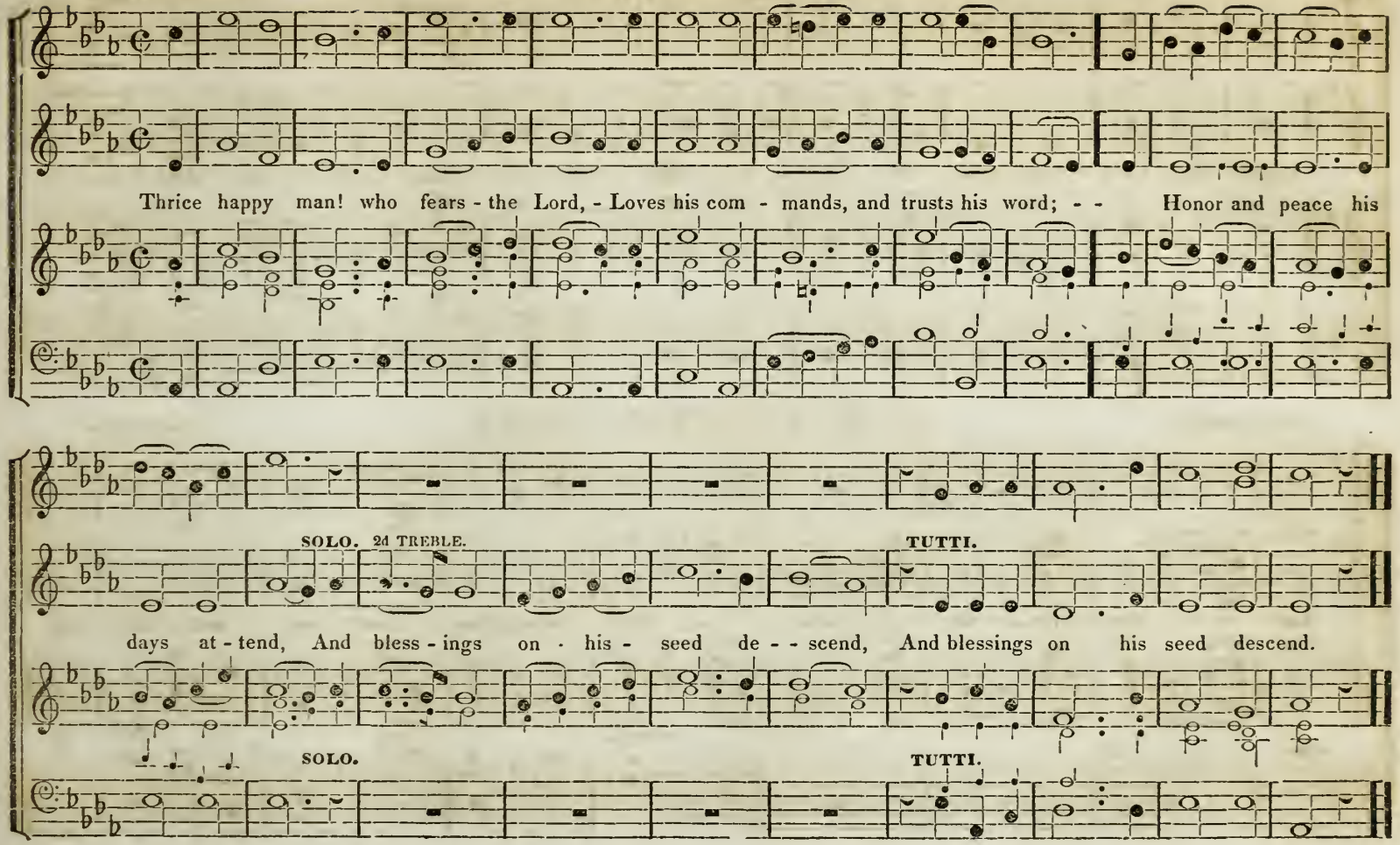
KING STREET. L. M.

Common Hymn.



ALLEGRO ASSAI.

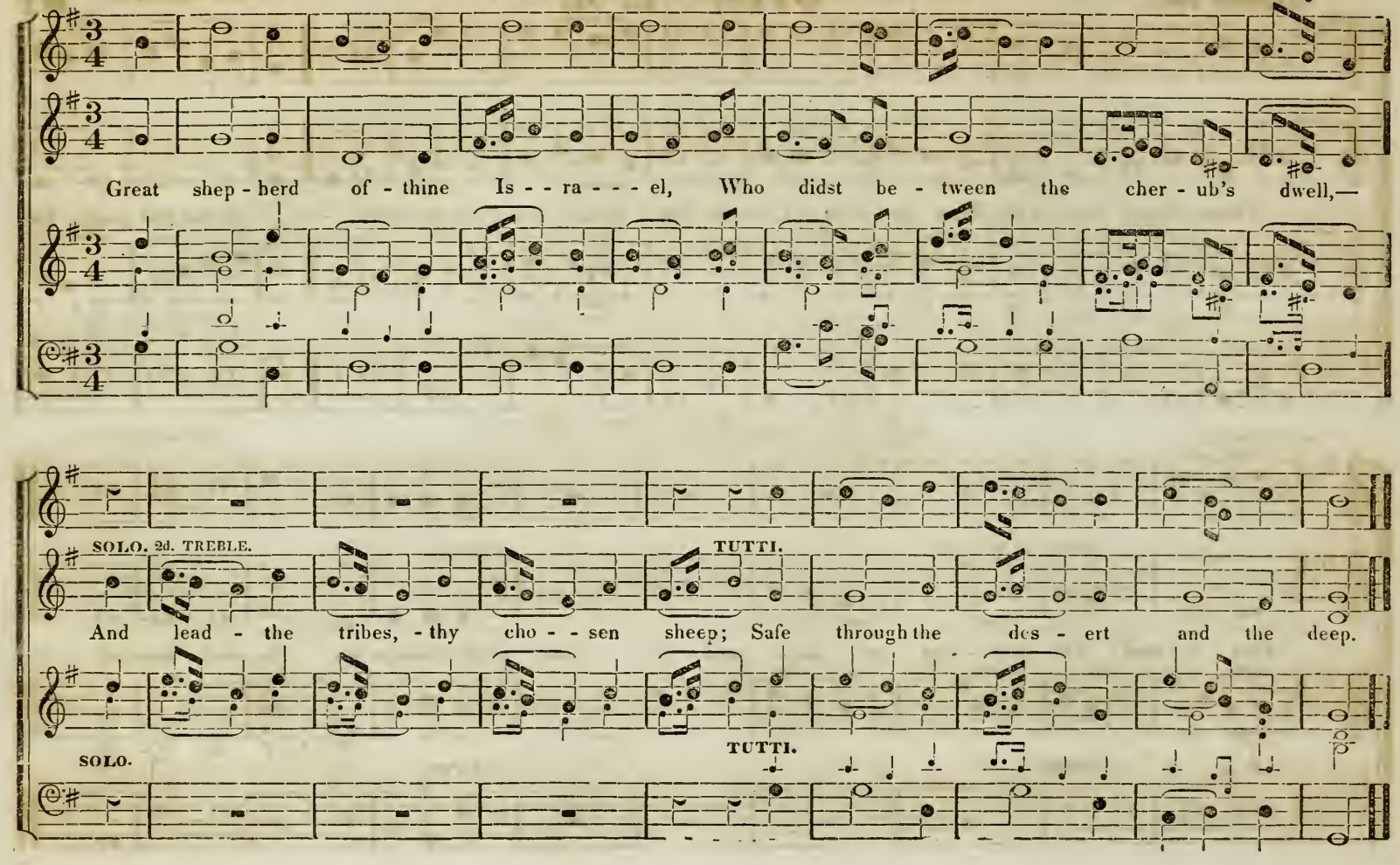
OTIS. L. M.



A LEGRETTO.

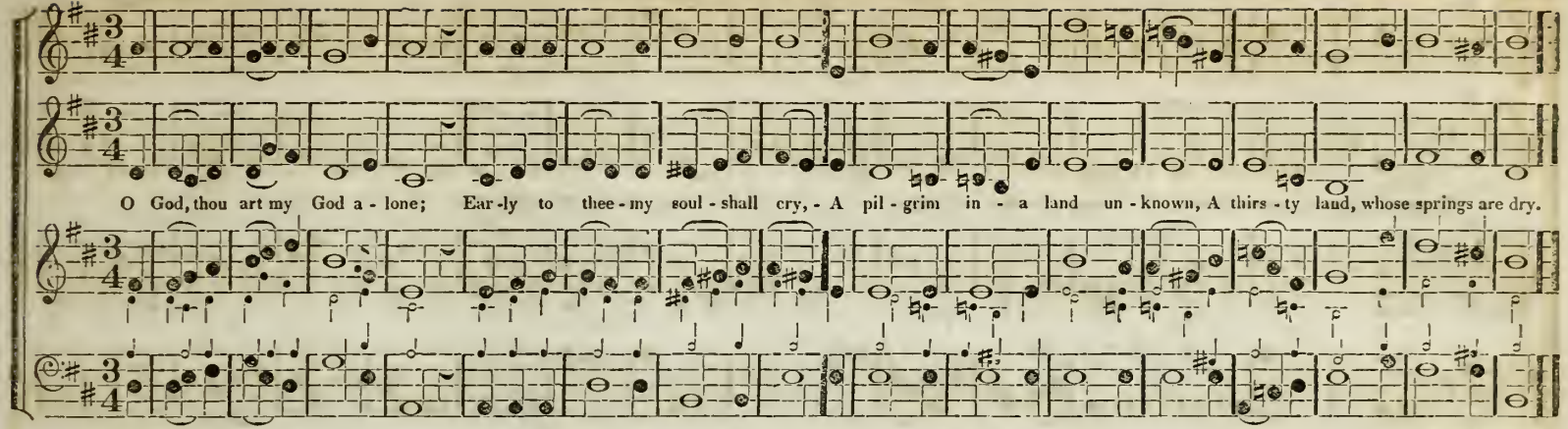
NORTH CHURCH. L. M.

From the Ancient Lyre.



ALLEGRO.

ILLINOIS. L. M.

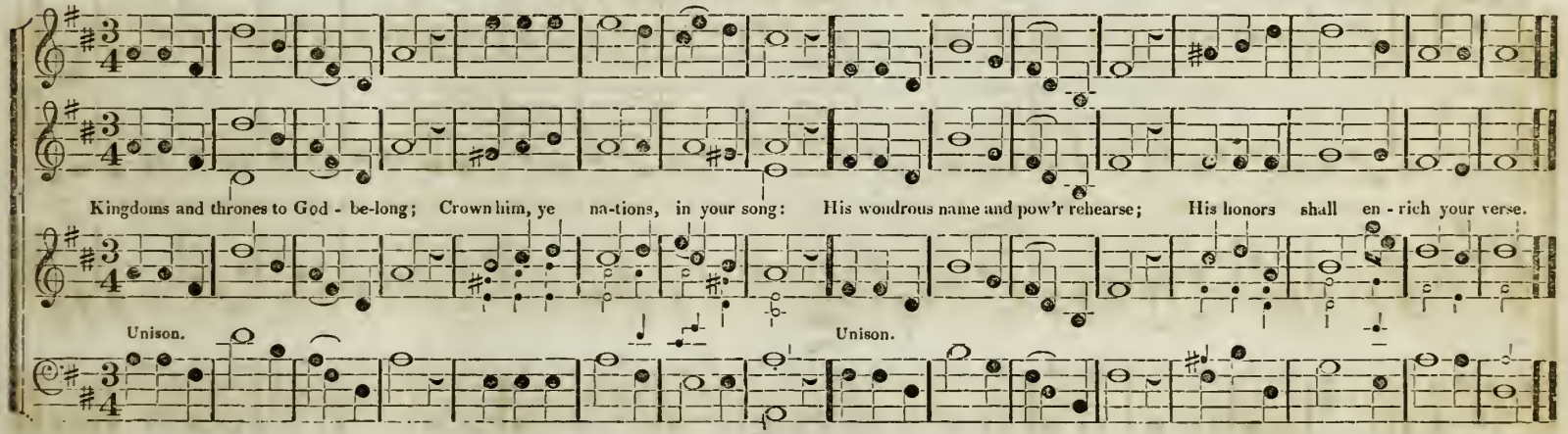


Vs. 4. Sing Ward Pg. 61.

ALLEGRO.

ARKANSAW. L. M.

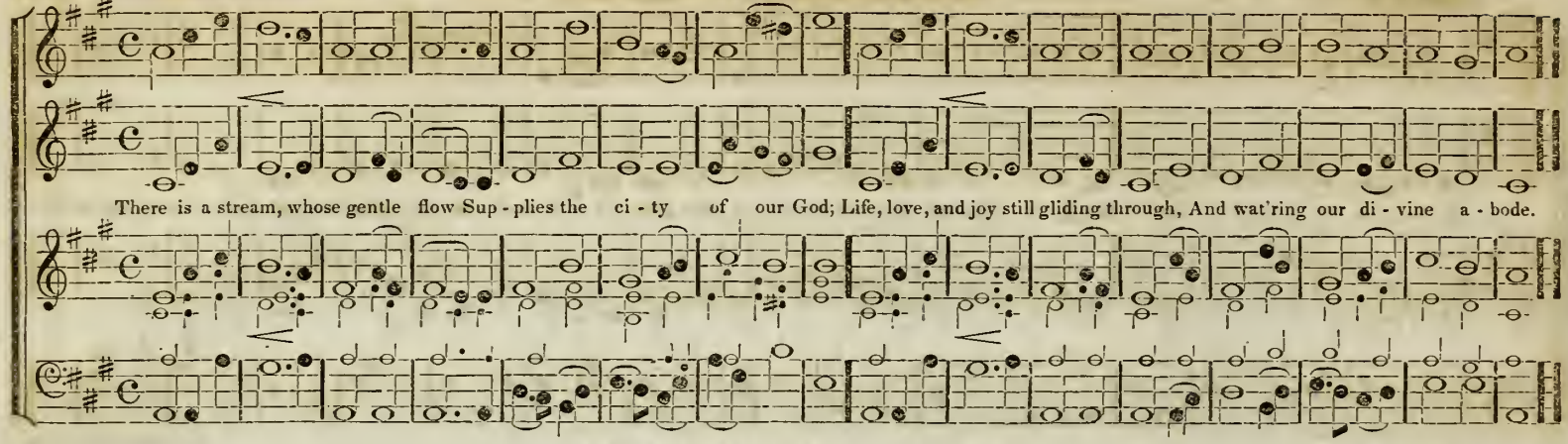
Common Hymn.



ALLEGRO MODERATO.

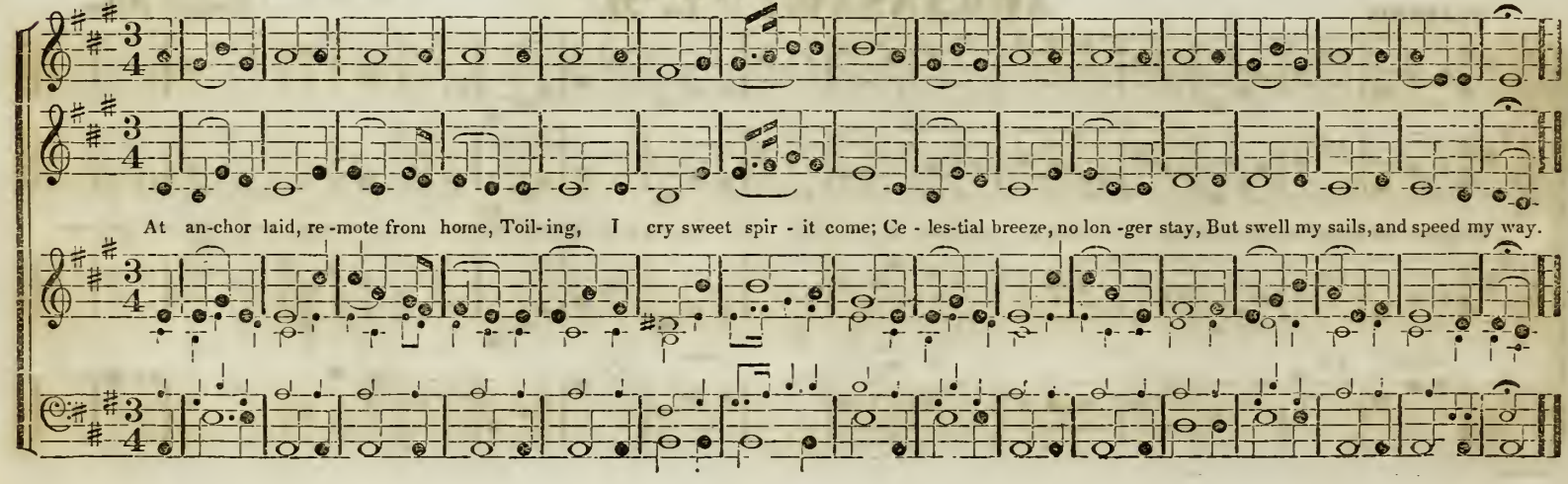
WARD. L. M.

From the Ancient Lyre.

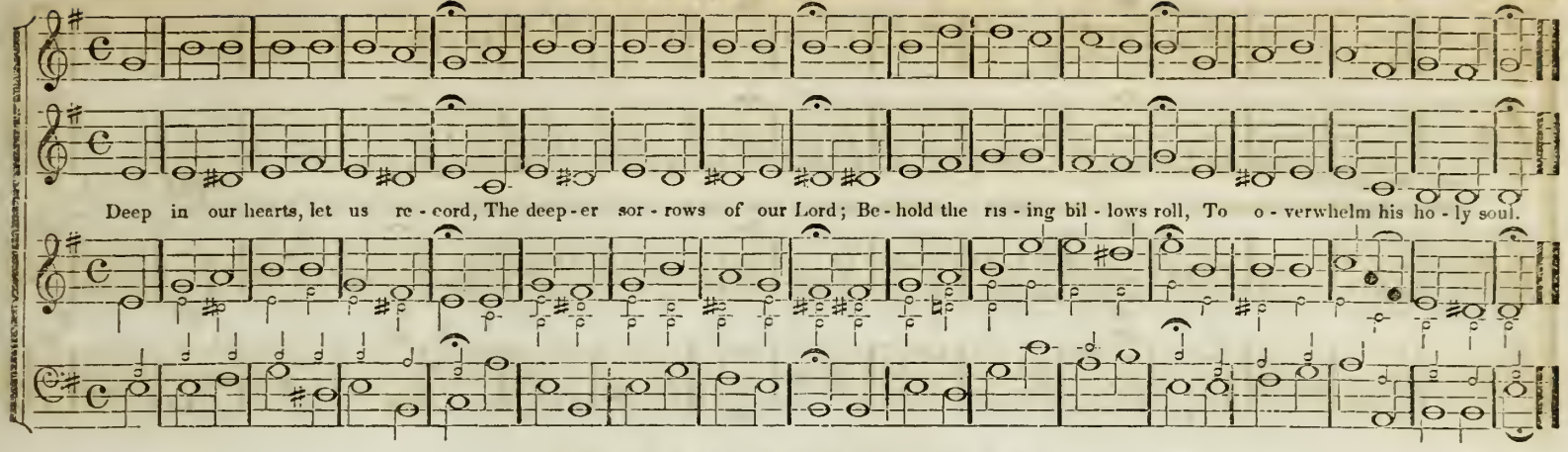


ALLEGRETTO MODERATO.

UXBRIDGE. L. M.

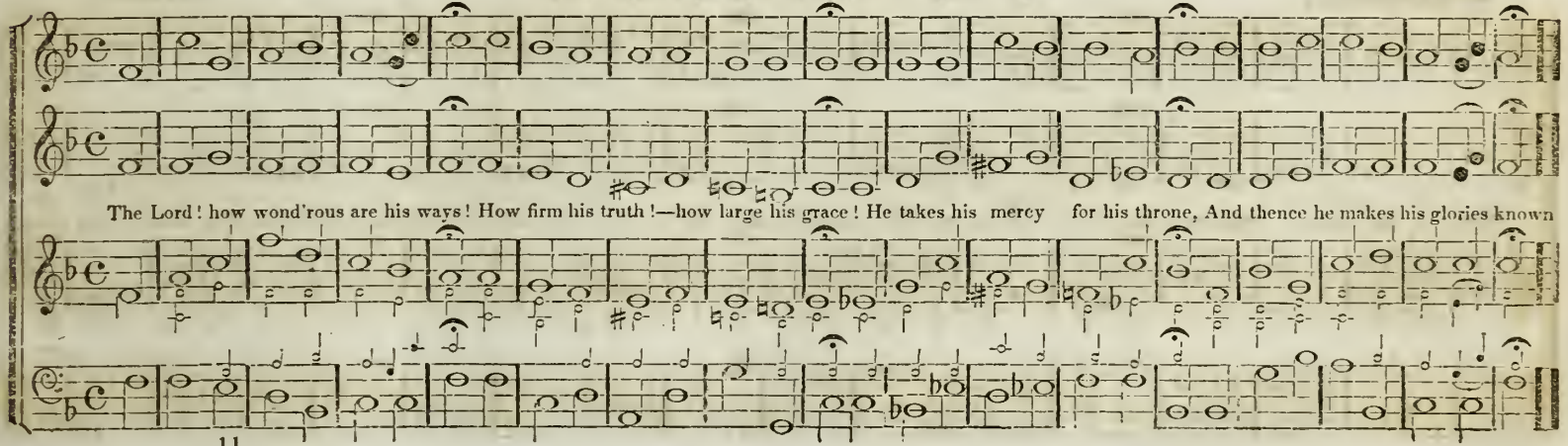


KOERNER. L. M.



EISENHOFER. L. M.

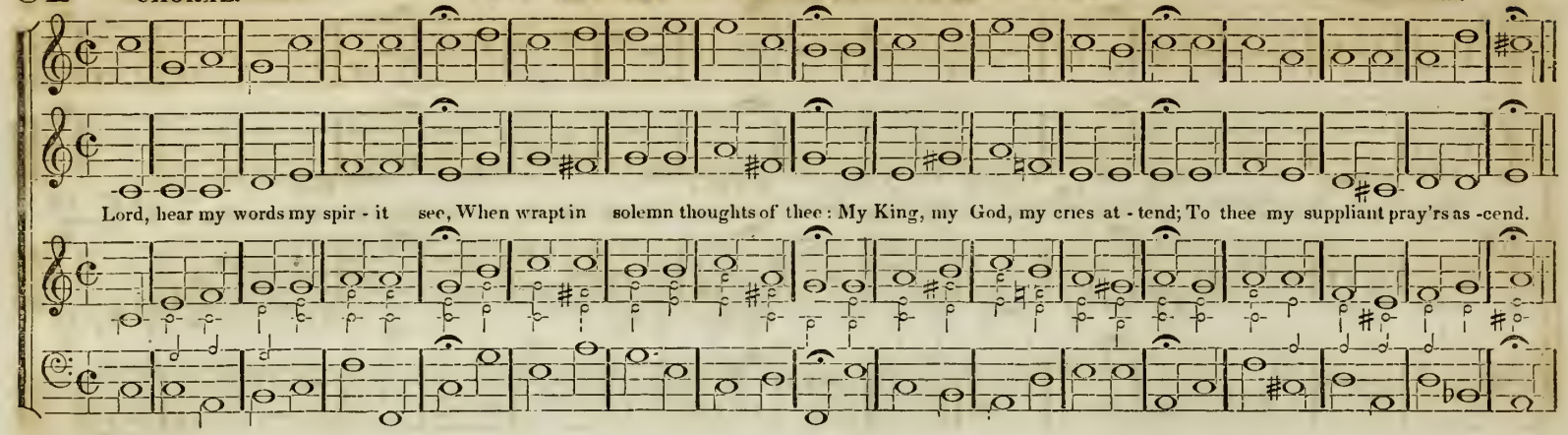
CHORAL. Common Choral.



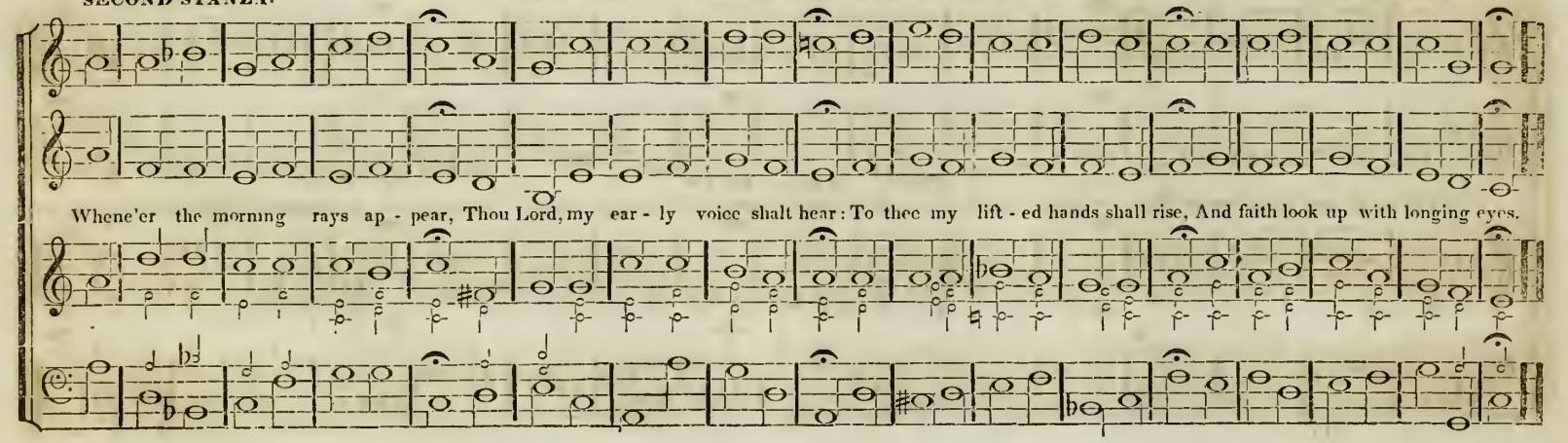
CHORAL.

RAMEAU. L. M. Two Stanzas.

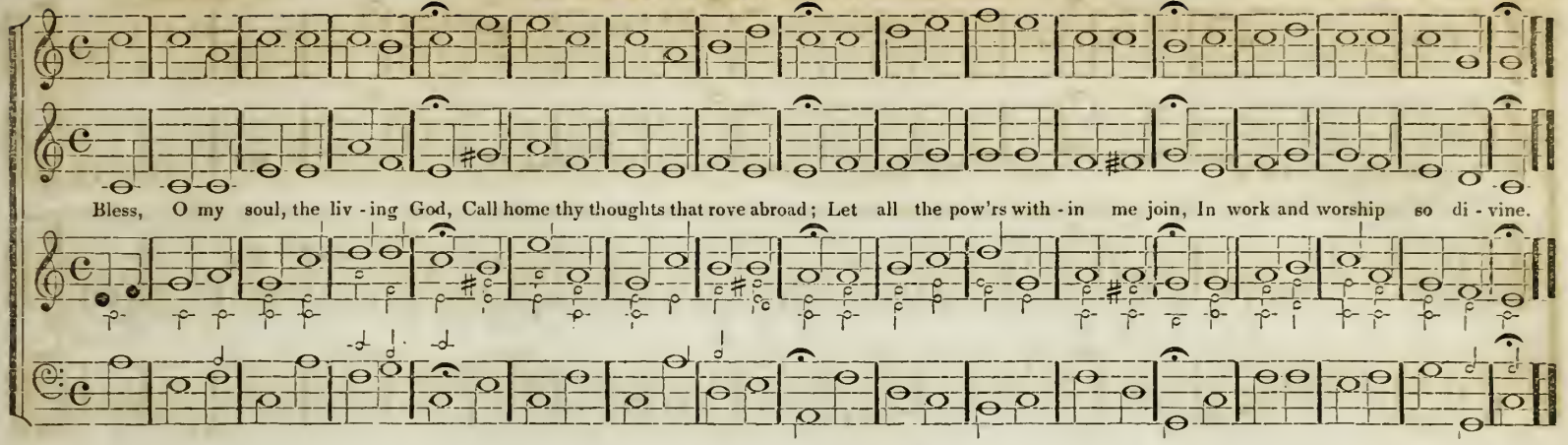
Common Choral.



SECOND STANZA.

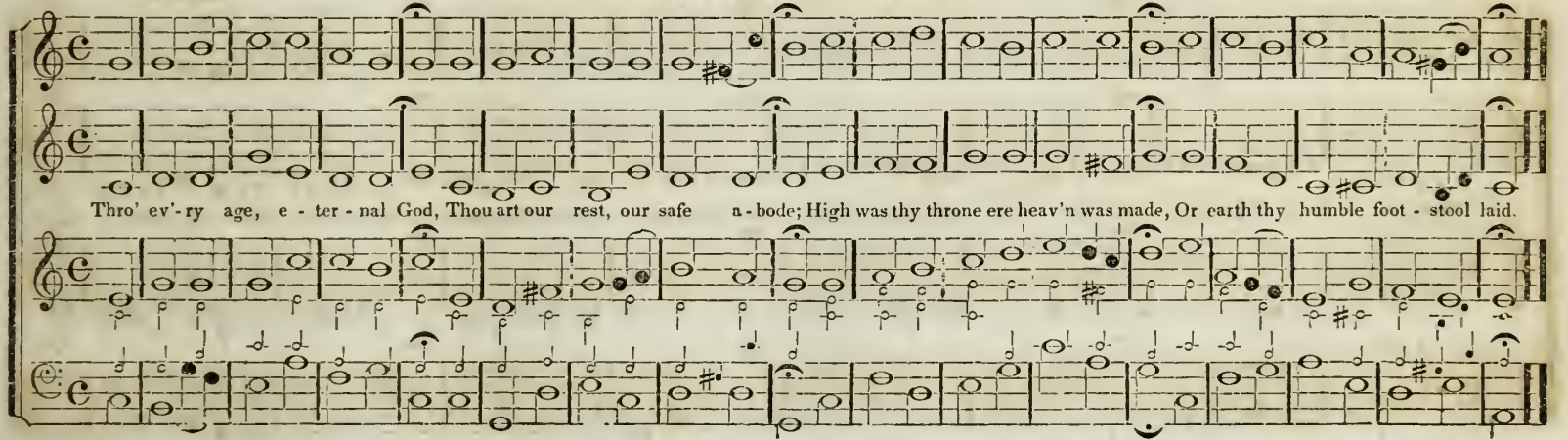


PAER. L. M.



CHORAL. Common Choral.

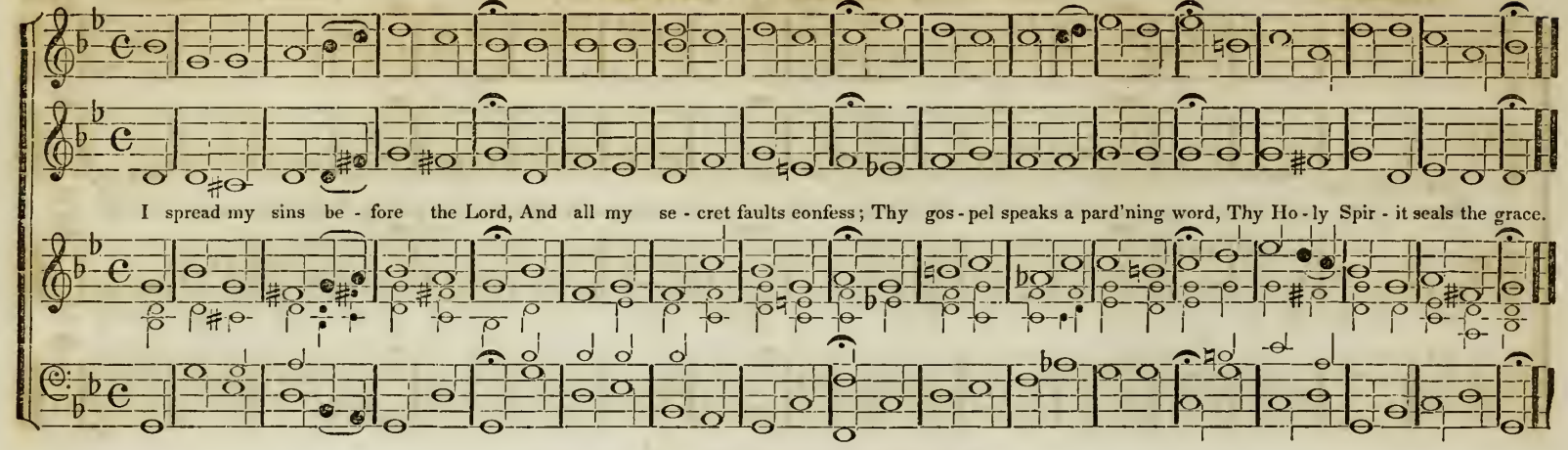
VIOTTI. L. M.



CHORAL.

GOMORRHA. L. M.

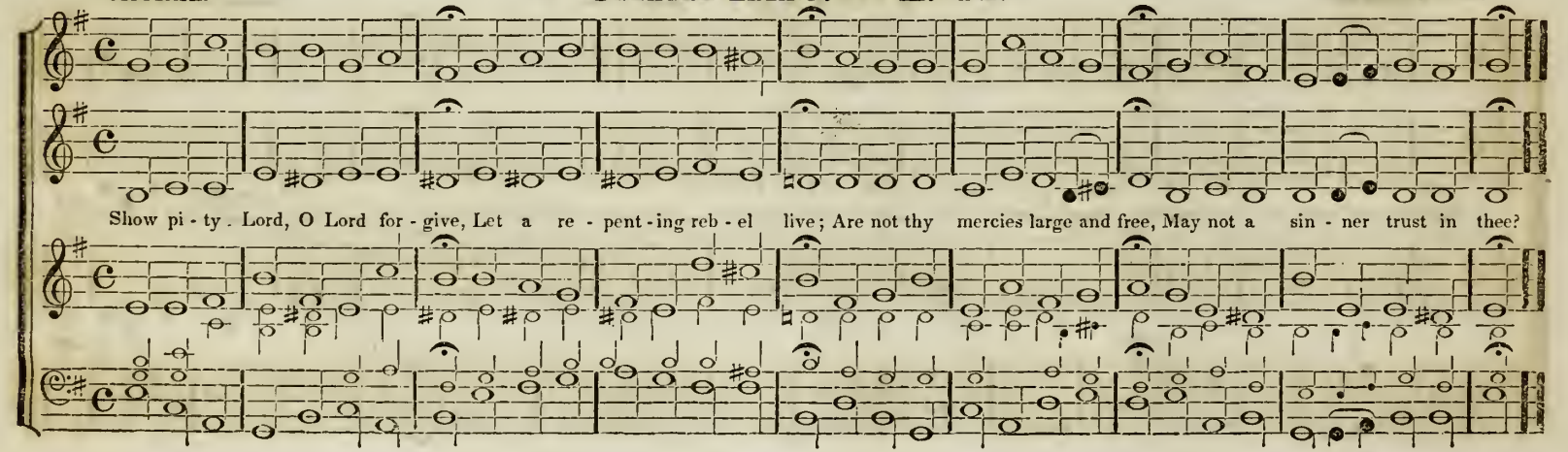
Common Choral.



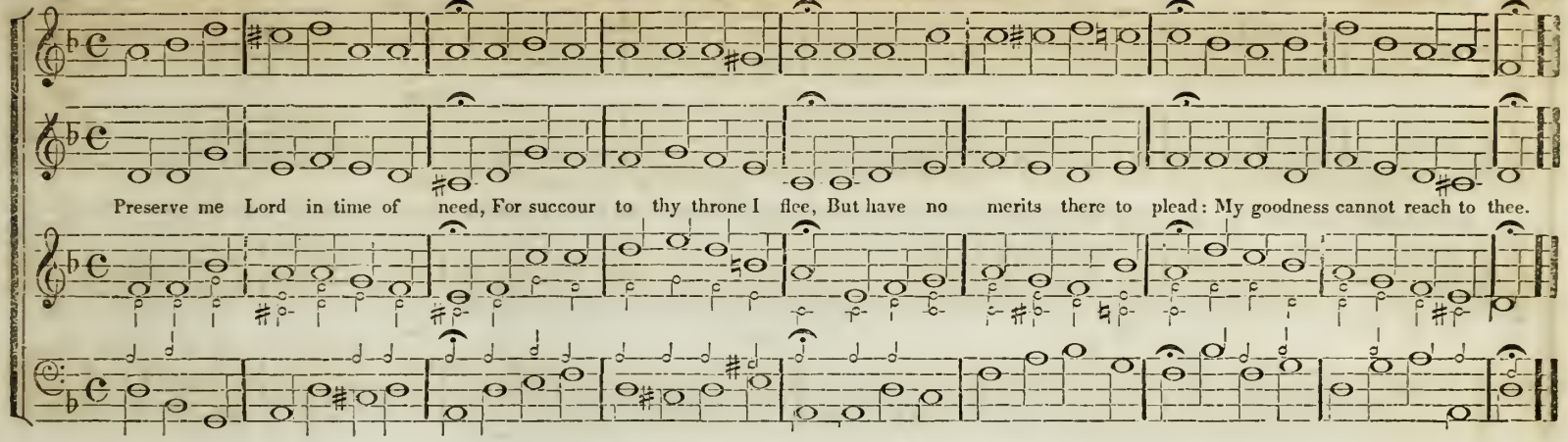
CHORAL.

CAIAPHAS. L. M.

Common Choral.

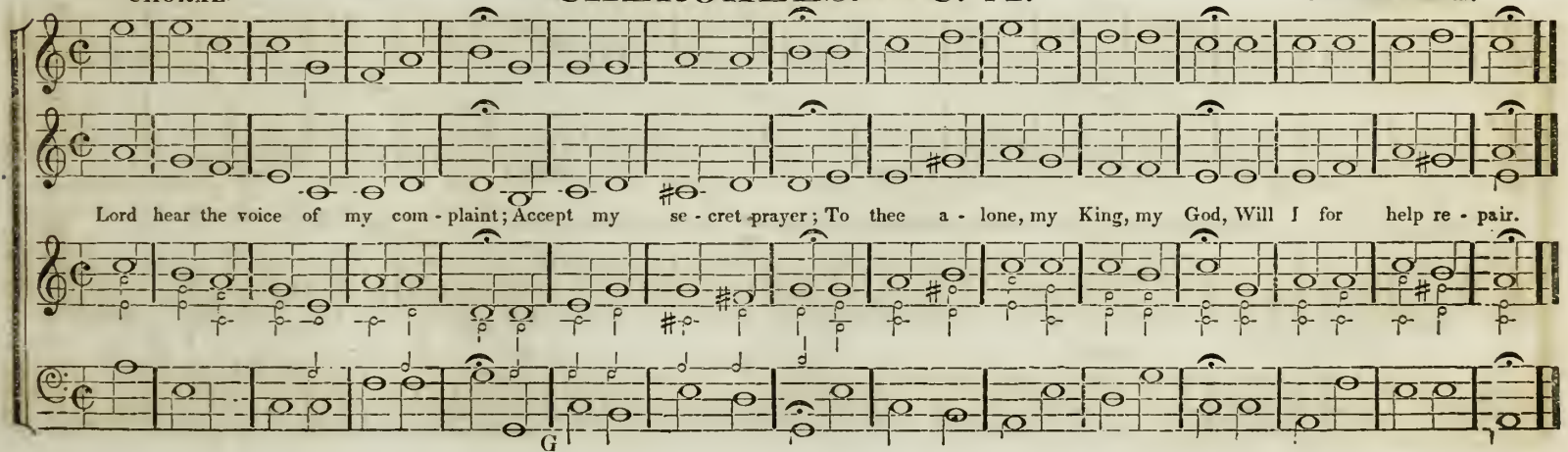


DISTRESS. L. M.



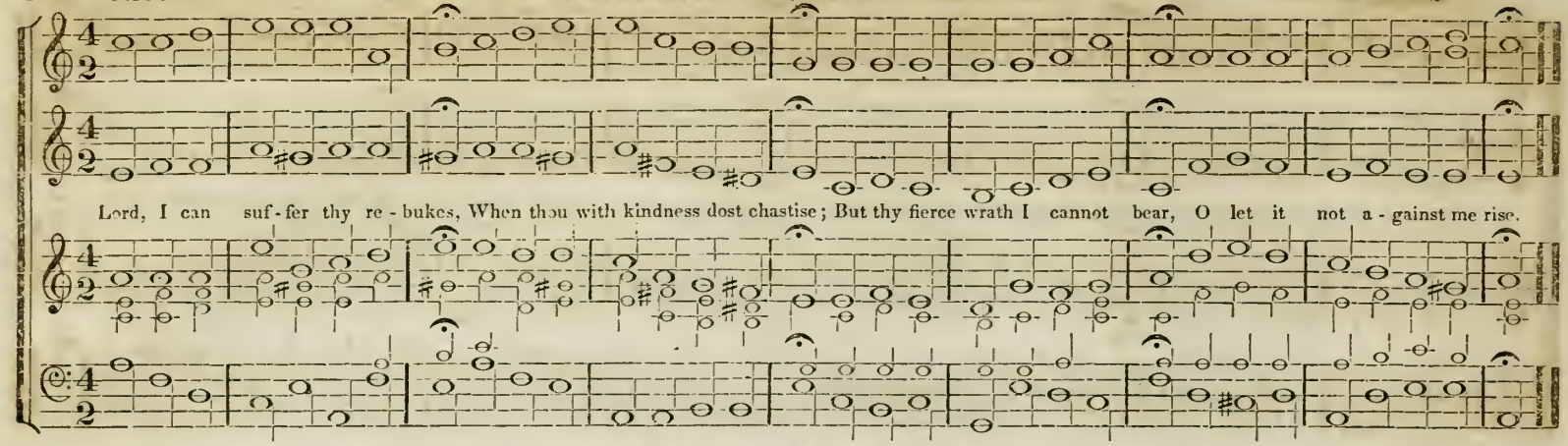
CHORAL. Common Choral.

CHEROKEES. C. M.



CHORAL SONG. L. M.

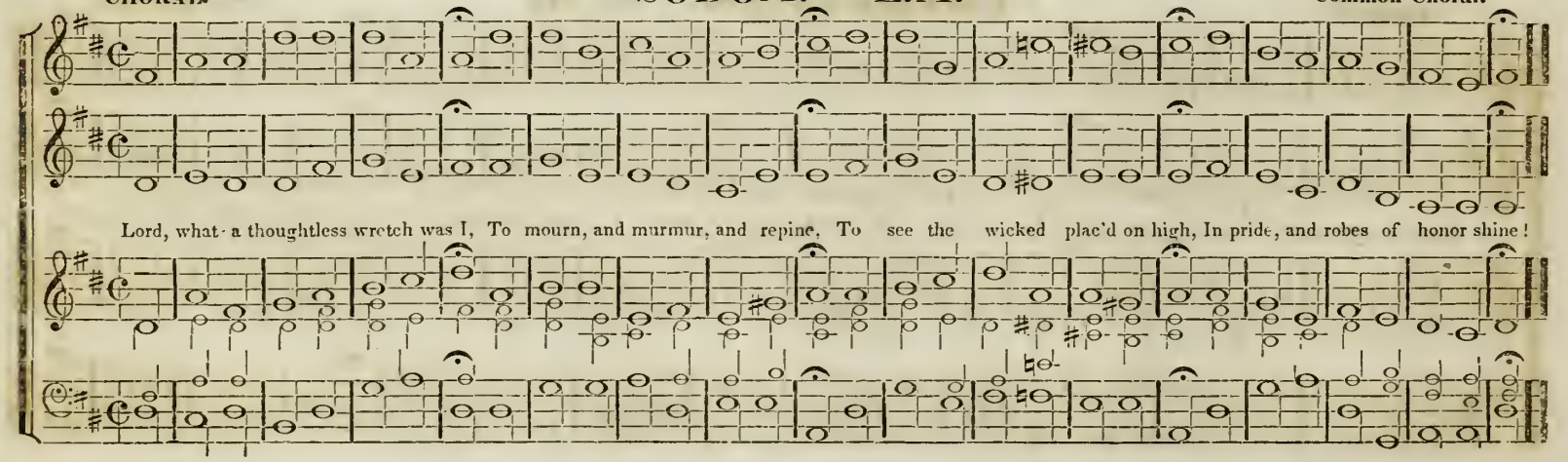
Common Choral.



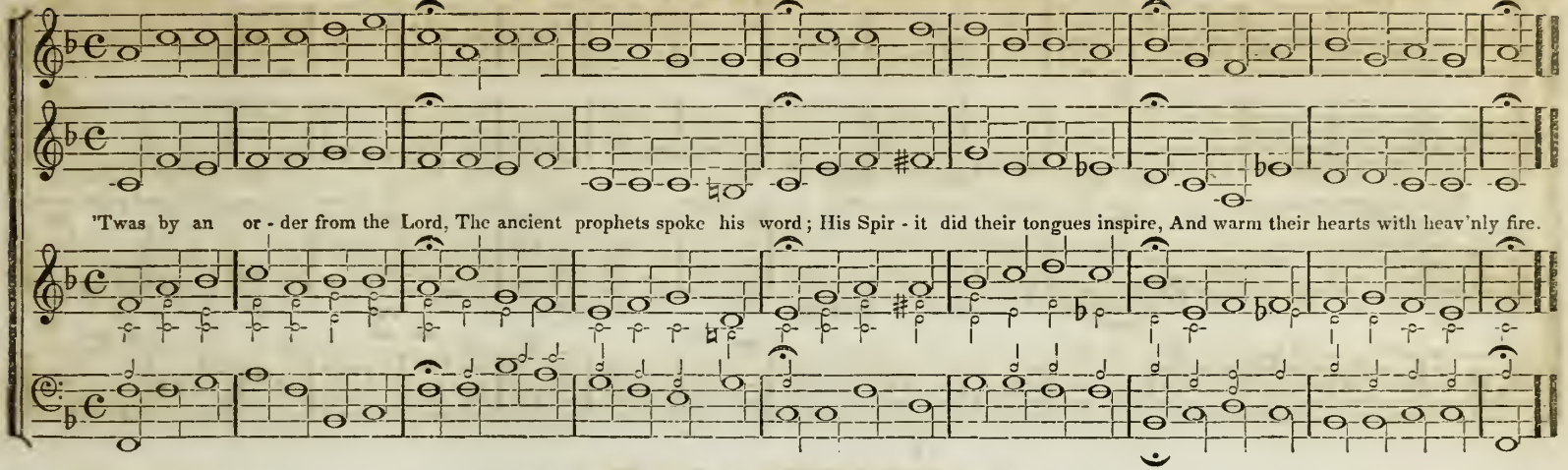
CHORAL.

SODOM. L.M.

Common Choral.

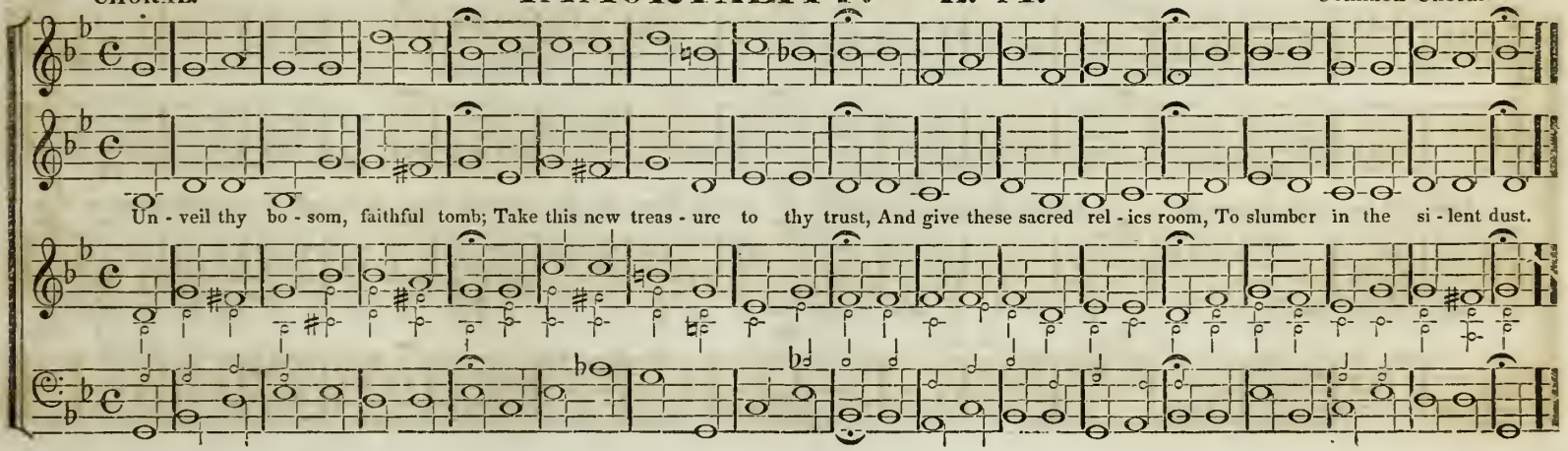


THE HOLY CITY. L. M.



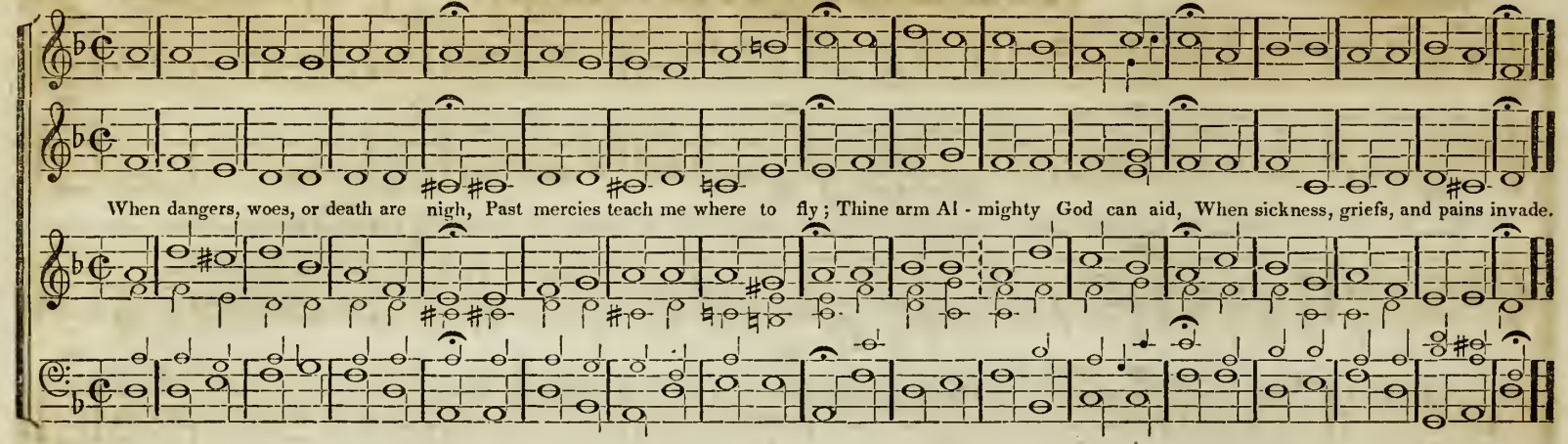
CHORAL. Common Choral.

IMMORTALITY. L. M.



THE PIOUS MAN. L. M.

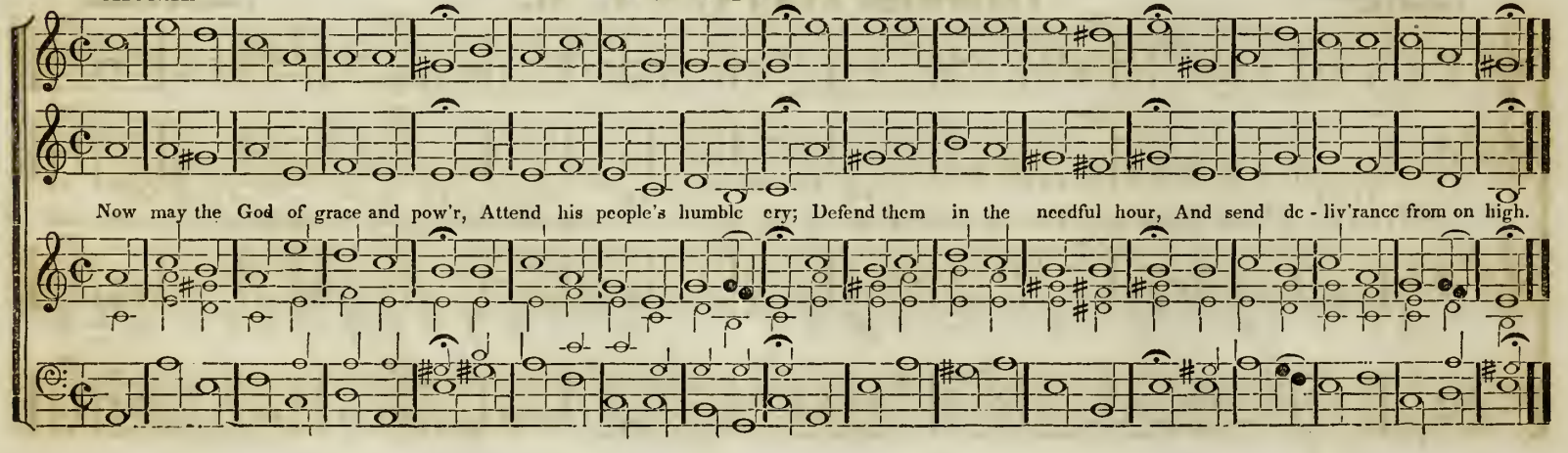
Common Choral.



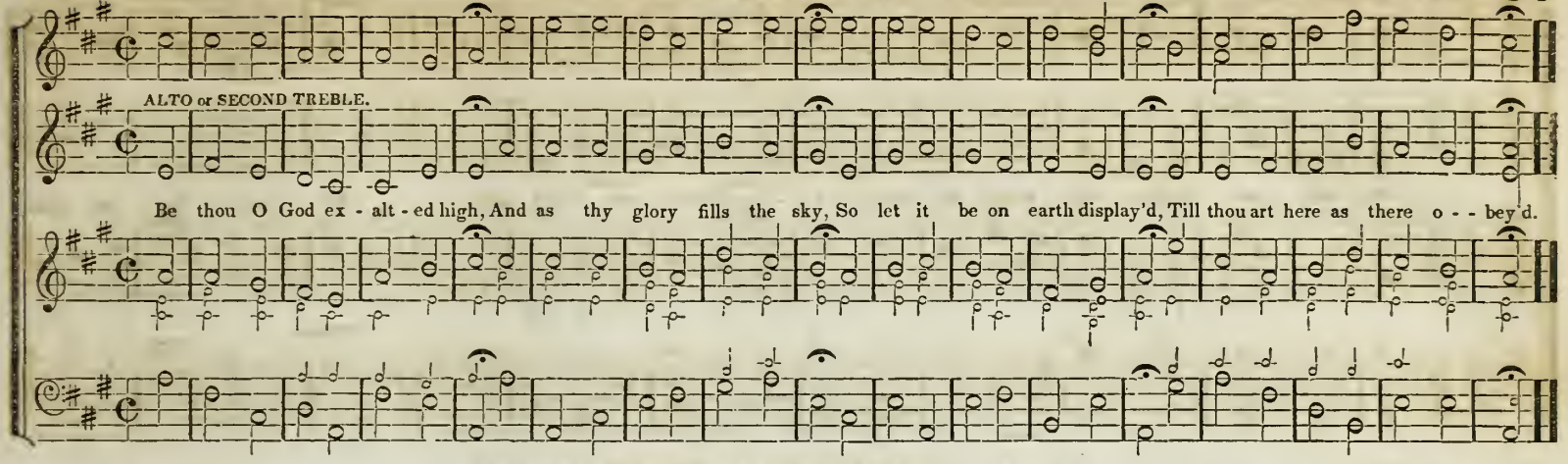
CHORAL.

PEACE. L. M.

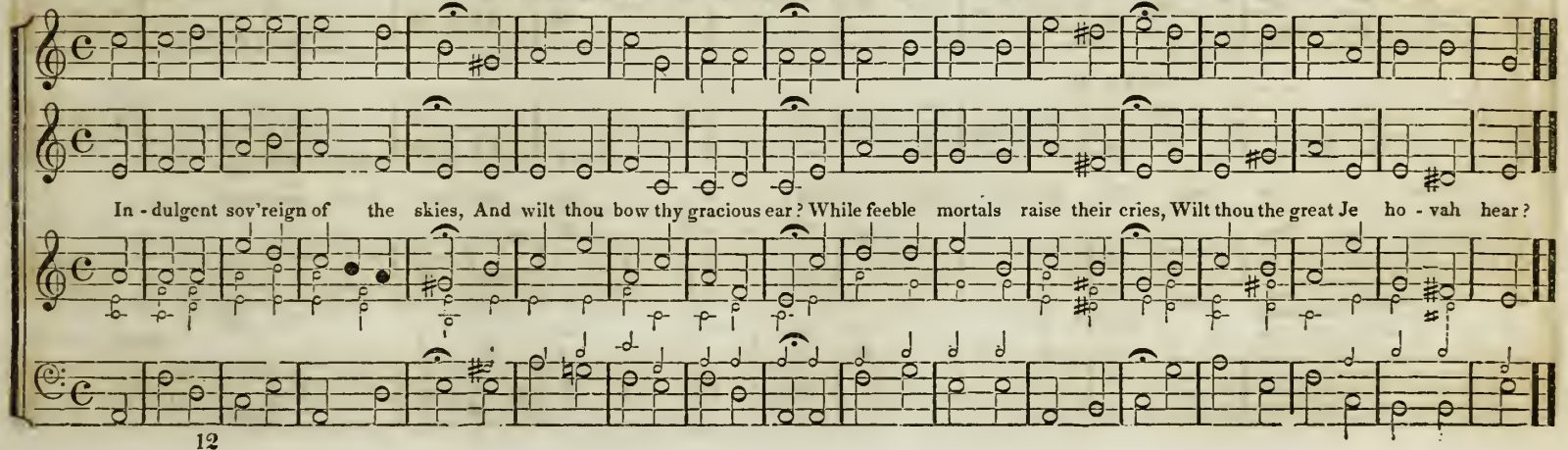
Common Choral.



CHORAL. **The celebrated OLD HUNDRED. L. M.** Common Choral.



CHORAL. **WORLD'S PRAYER. L. M.** Common Choral.



FACTUM. C. M.

ALLEGRETTO.

Common Hymn.

SOLO.*

O ren - der thanks, and bless the Lord, In - voke his sac - red name. Ac - quaint the - na - tions

SOLO.

TUTTI. F.

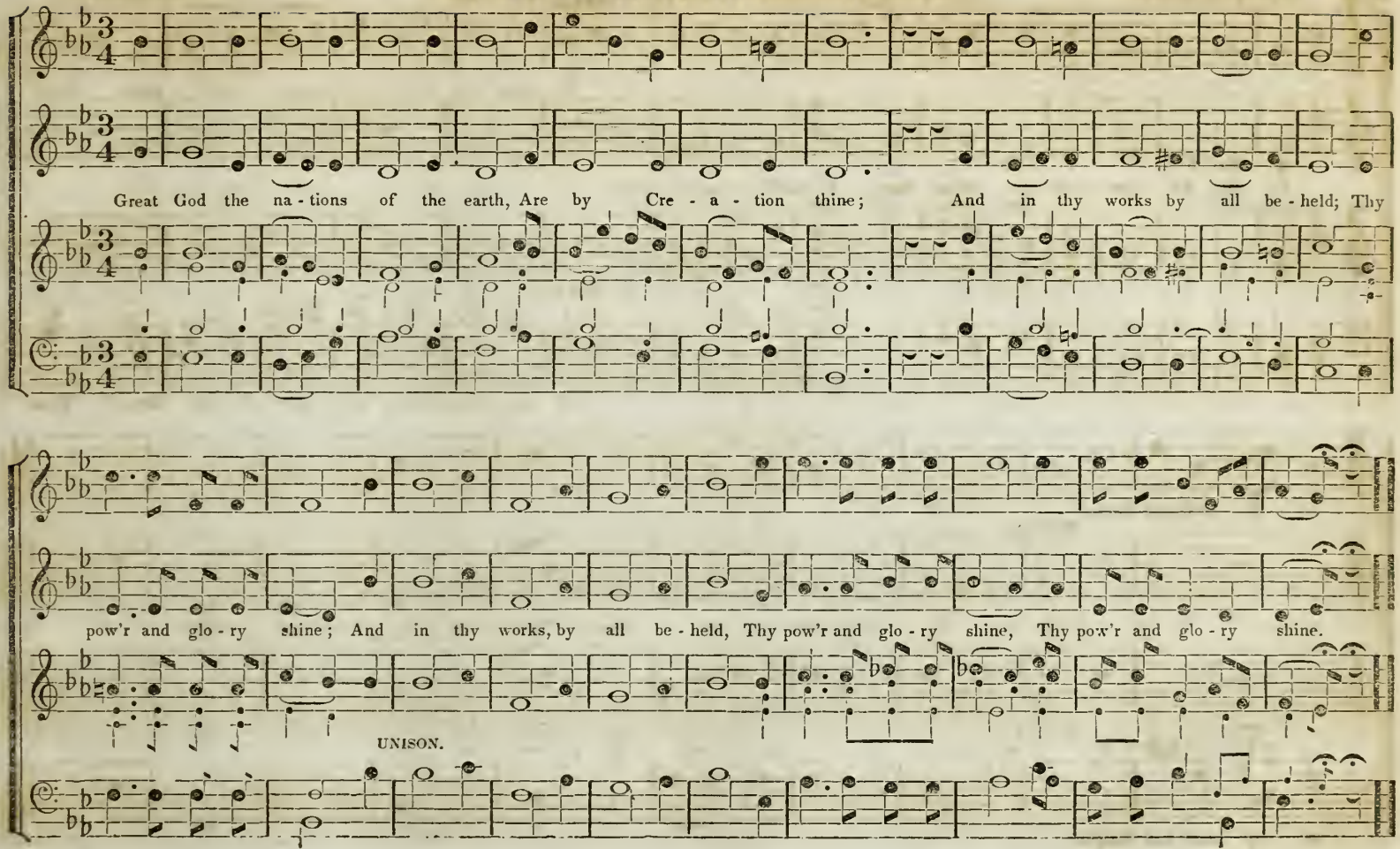
with - - - - his deeds, His matchless deeds proclaim; - - - - His matchless deeds pro - claim

TUTTI. F.

SOLO. D. C. *

ALLEGRETTO

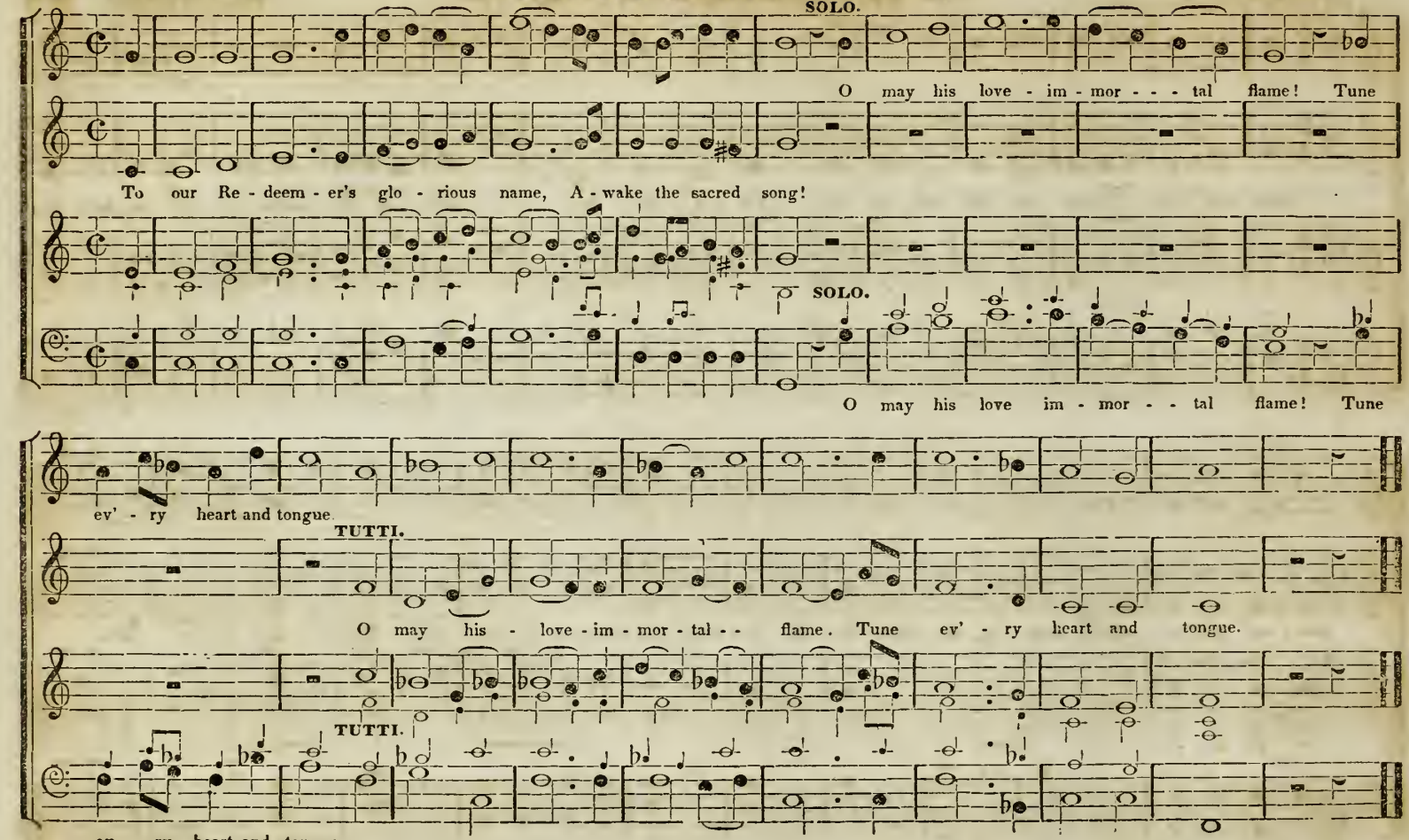
EXPLORATION. C. M.

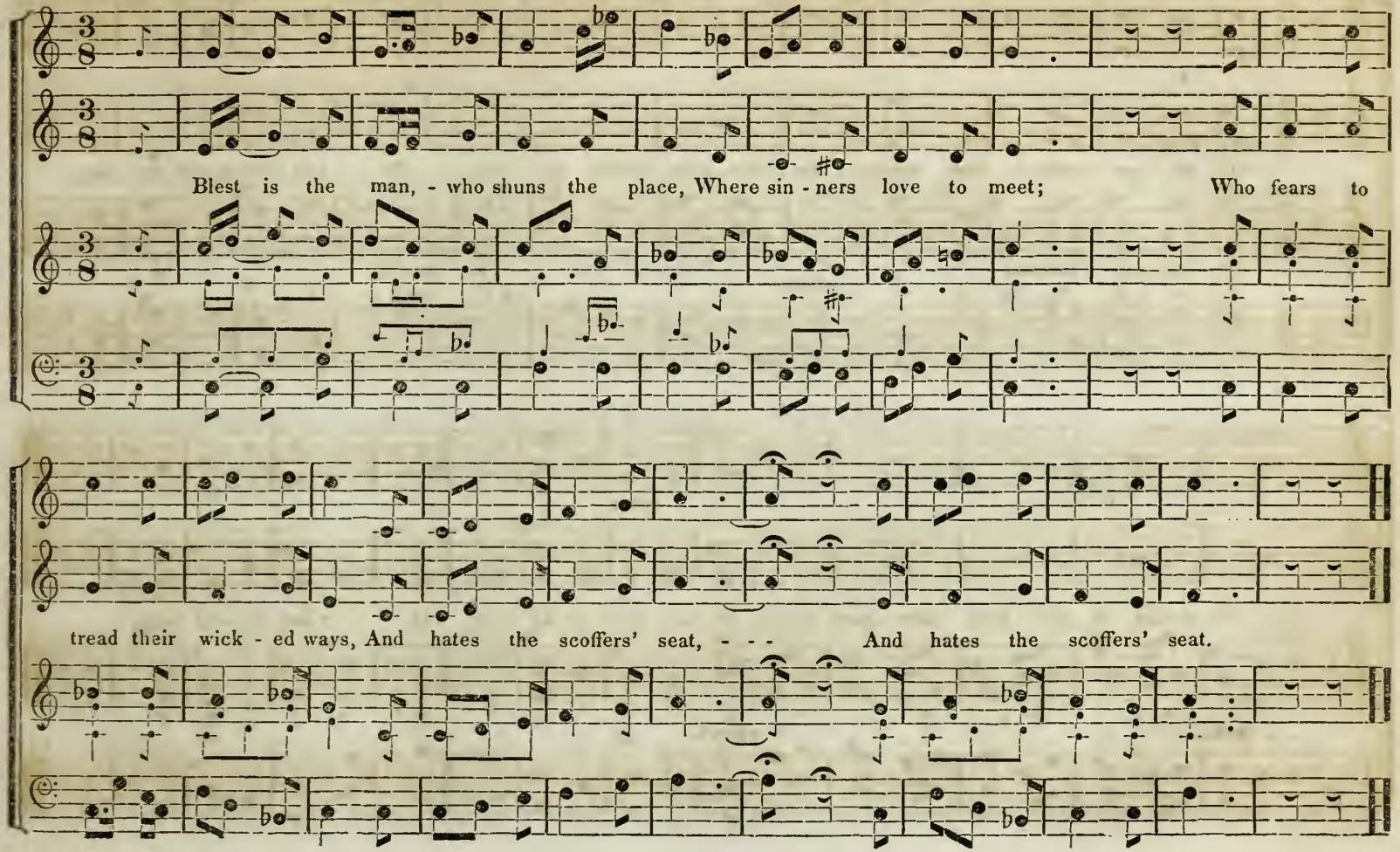


92 ALLEGRO ASSAI.

EXHORTATION. C. M.

Common Hymn.

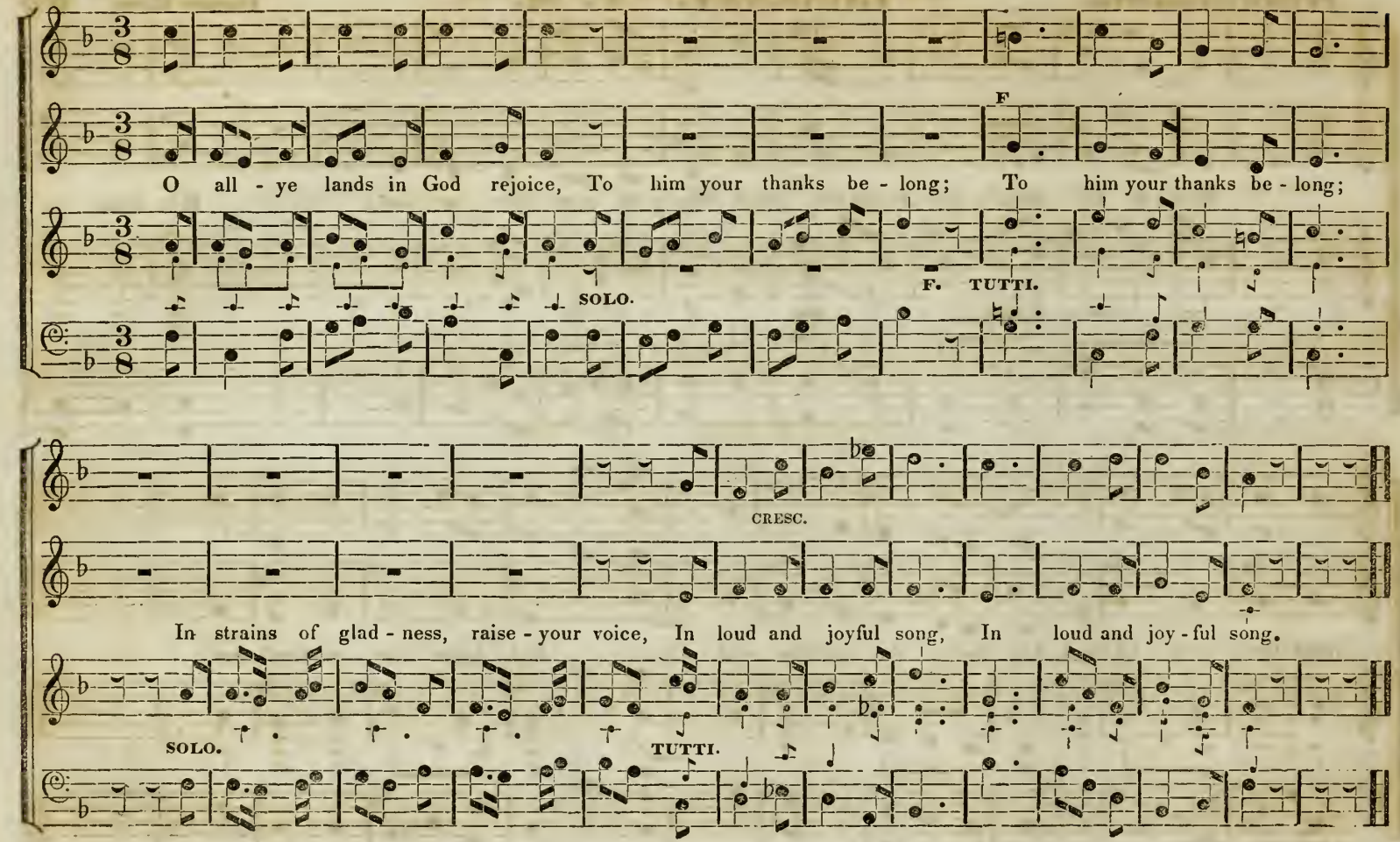



Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to
tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat.

94 ANDANTINO.

REDEMPTION. C. M.

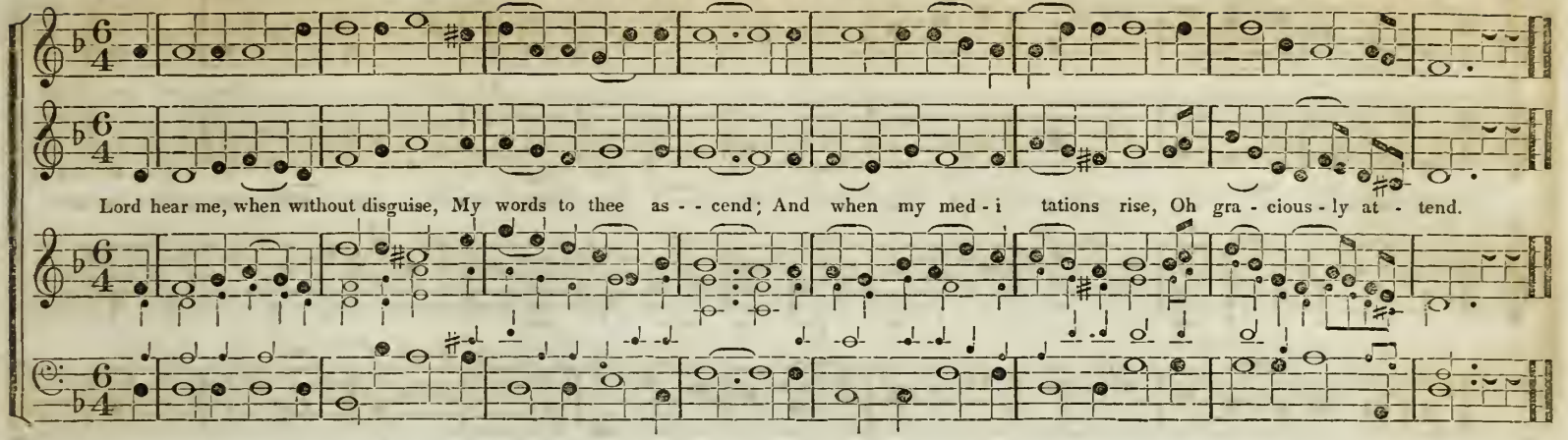
Common Hymn.



UN POCO ALLEGRETTO.

SUPPLICATION. C. M.

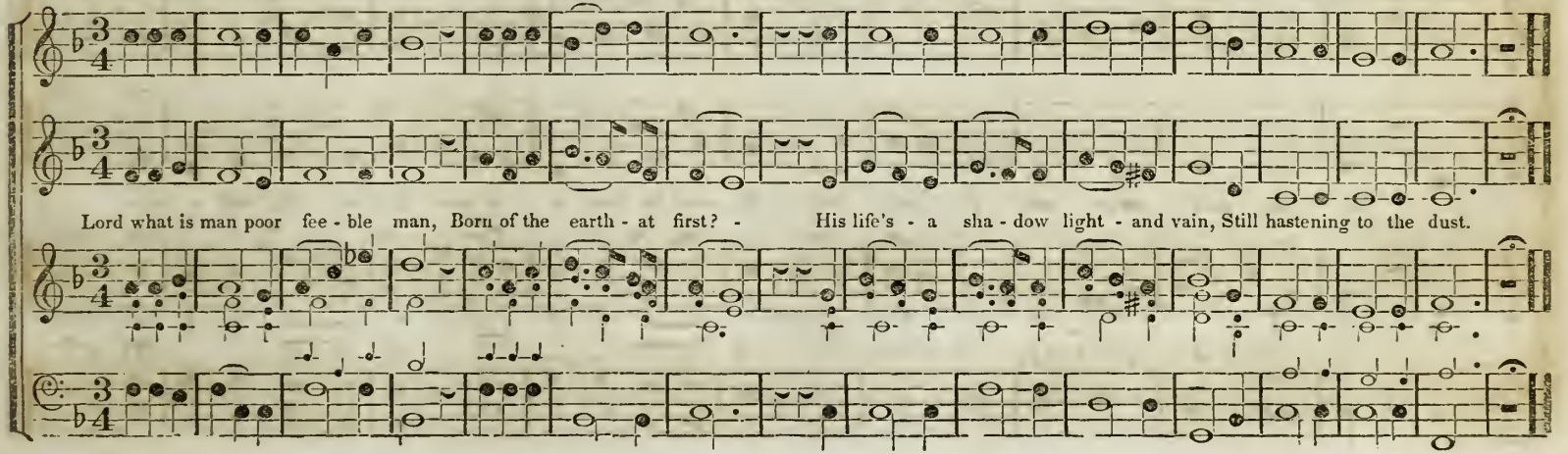
Common Hymn.



ALLEGRETTO QUASI ANDANTINO.

LECTURE. C. M.

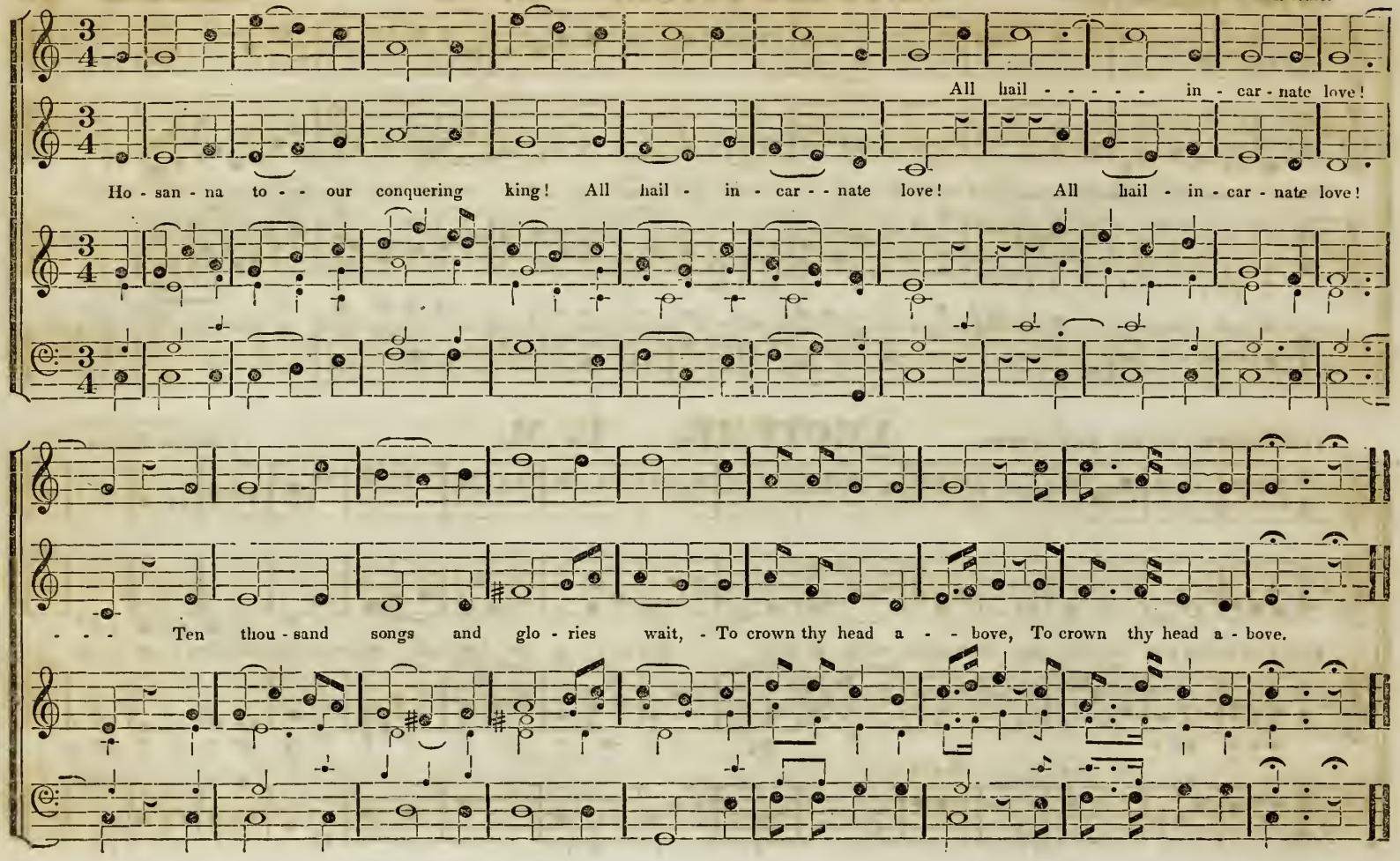
Common Hymn.



96 ALLEGRETTO.

HOSANNA. C. M.

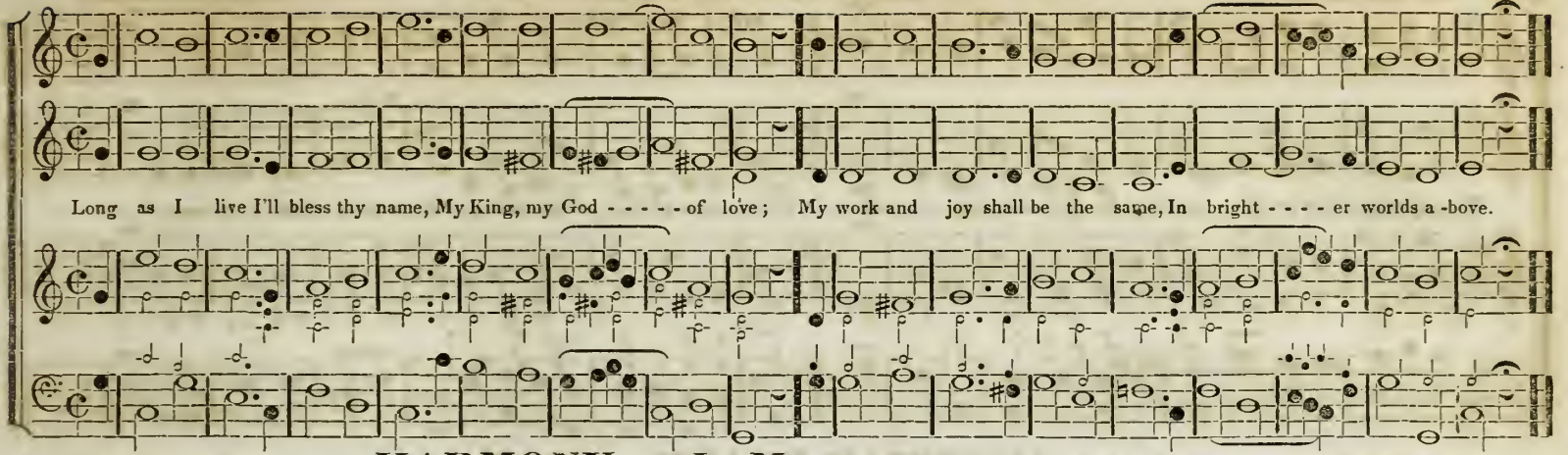
Common Hymn.
Used with attention to the Musical Sense.



ALLEGRO ASSAI.

OBLIGATION. C. M. NEW.

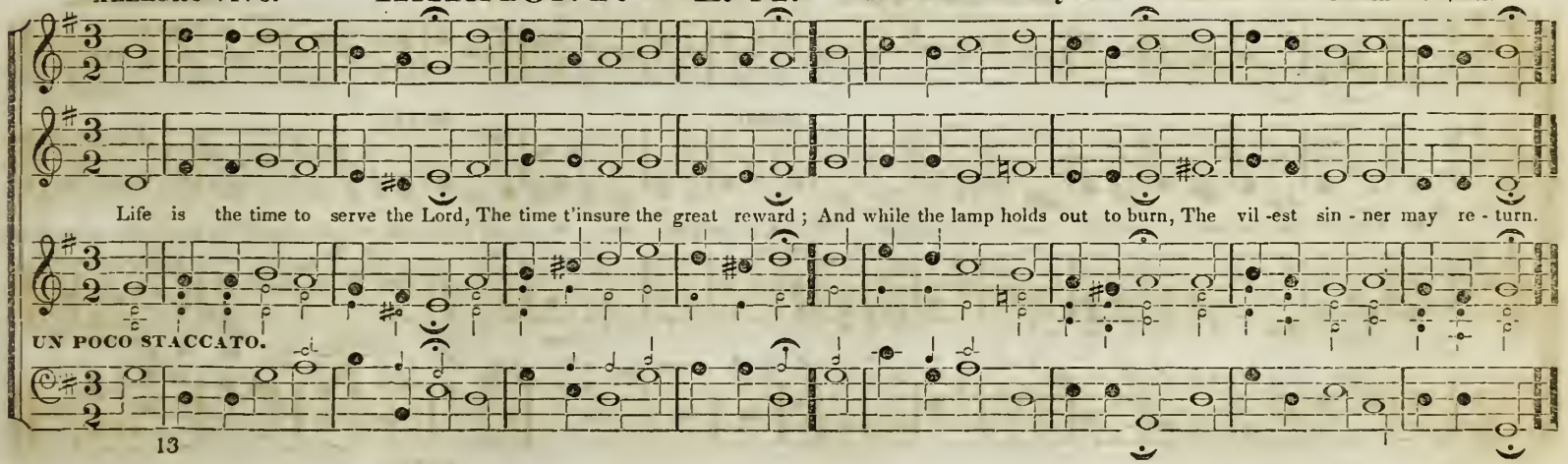
Common Hymn.



ALLEGRO VIVO.

HARMONY. L. M. NEW. Hymn Chant.

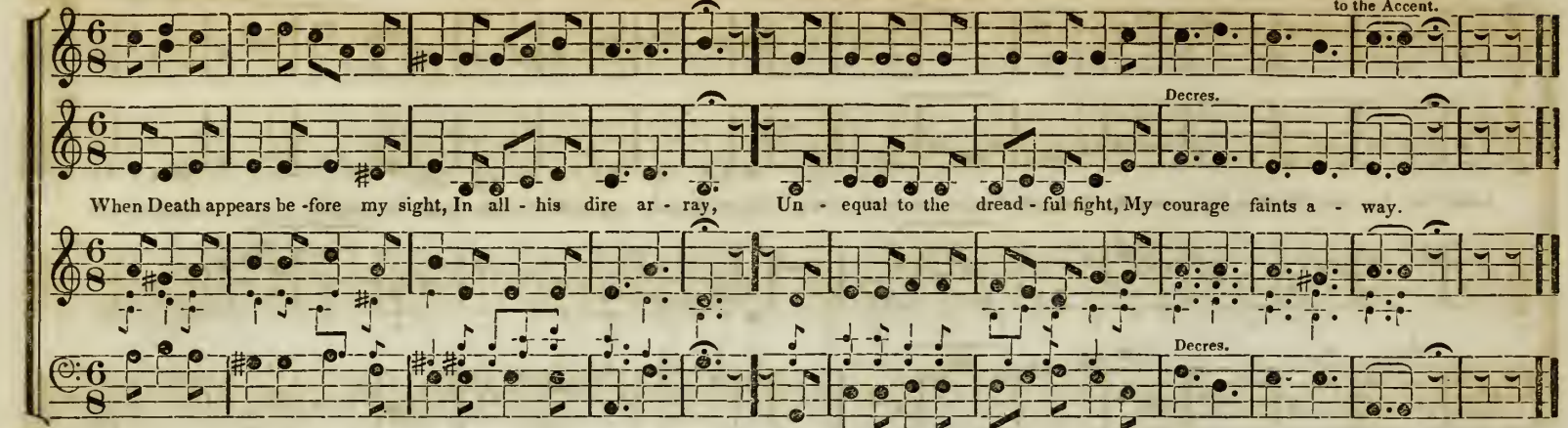
Common Hymn.



ANDANTE.

HOPE. C. M.

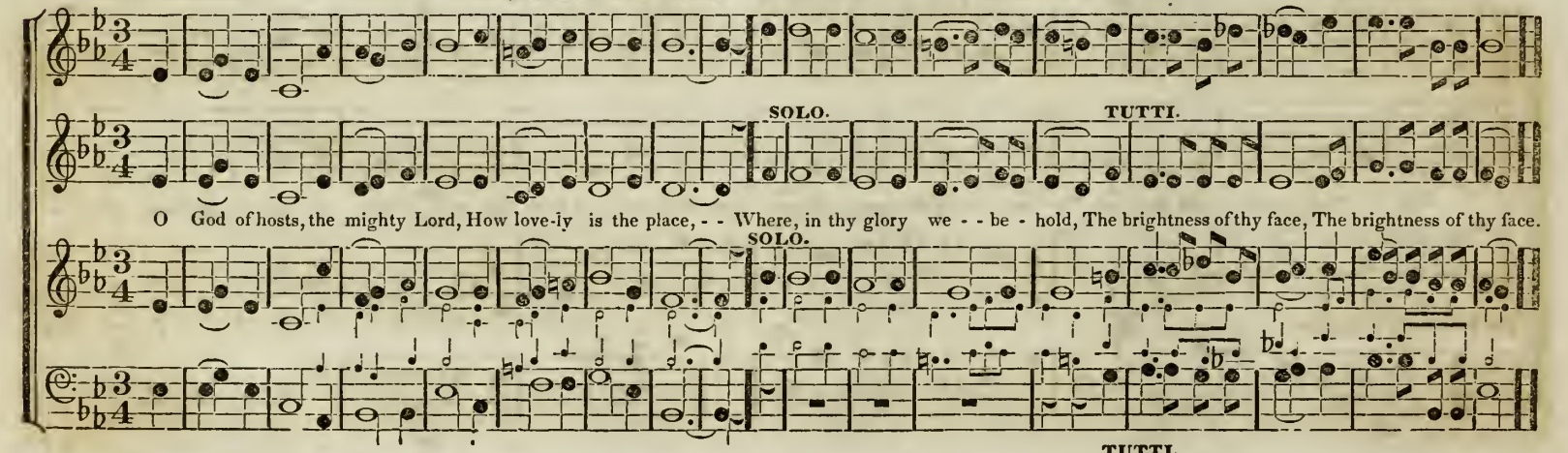
Peculiar Hymn.
May be used with attention to the Accent.



UN POCO ALLEGRETTO.

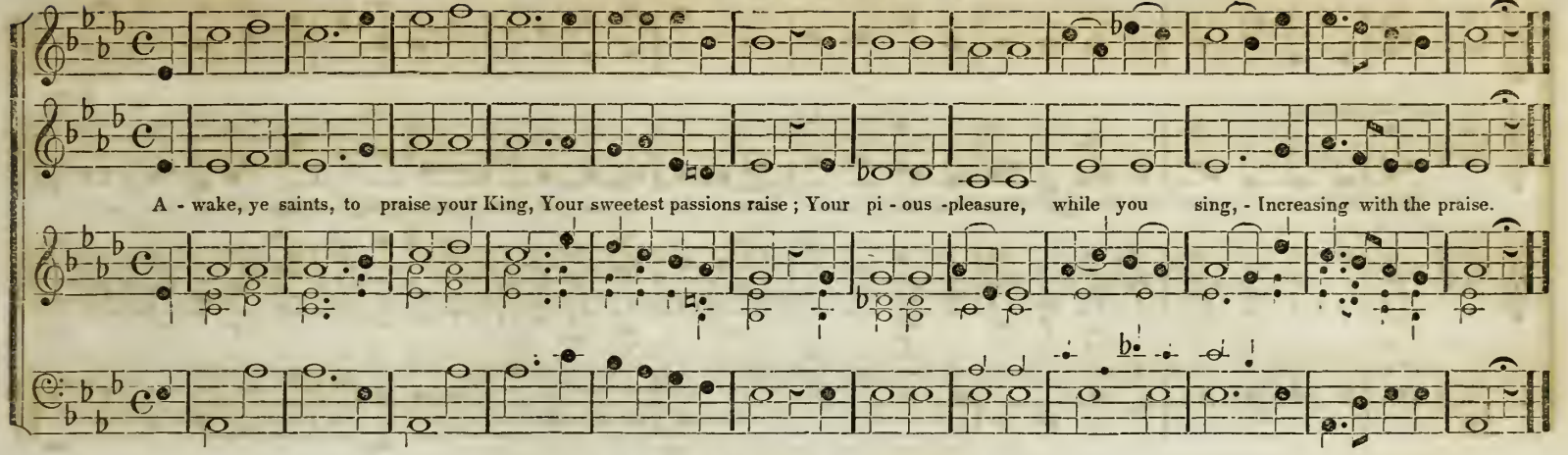
AMERICAN PSALM. C. M.

Common Hymn.



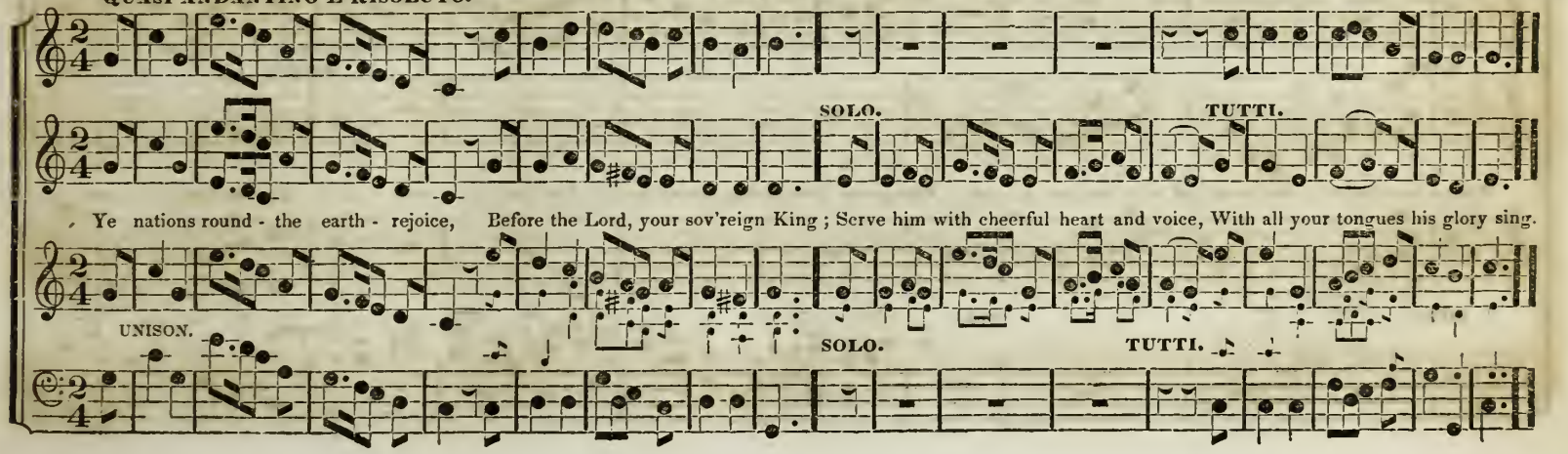
ALLEGRO ASSAI.

HUMMEL. C. M.

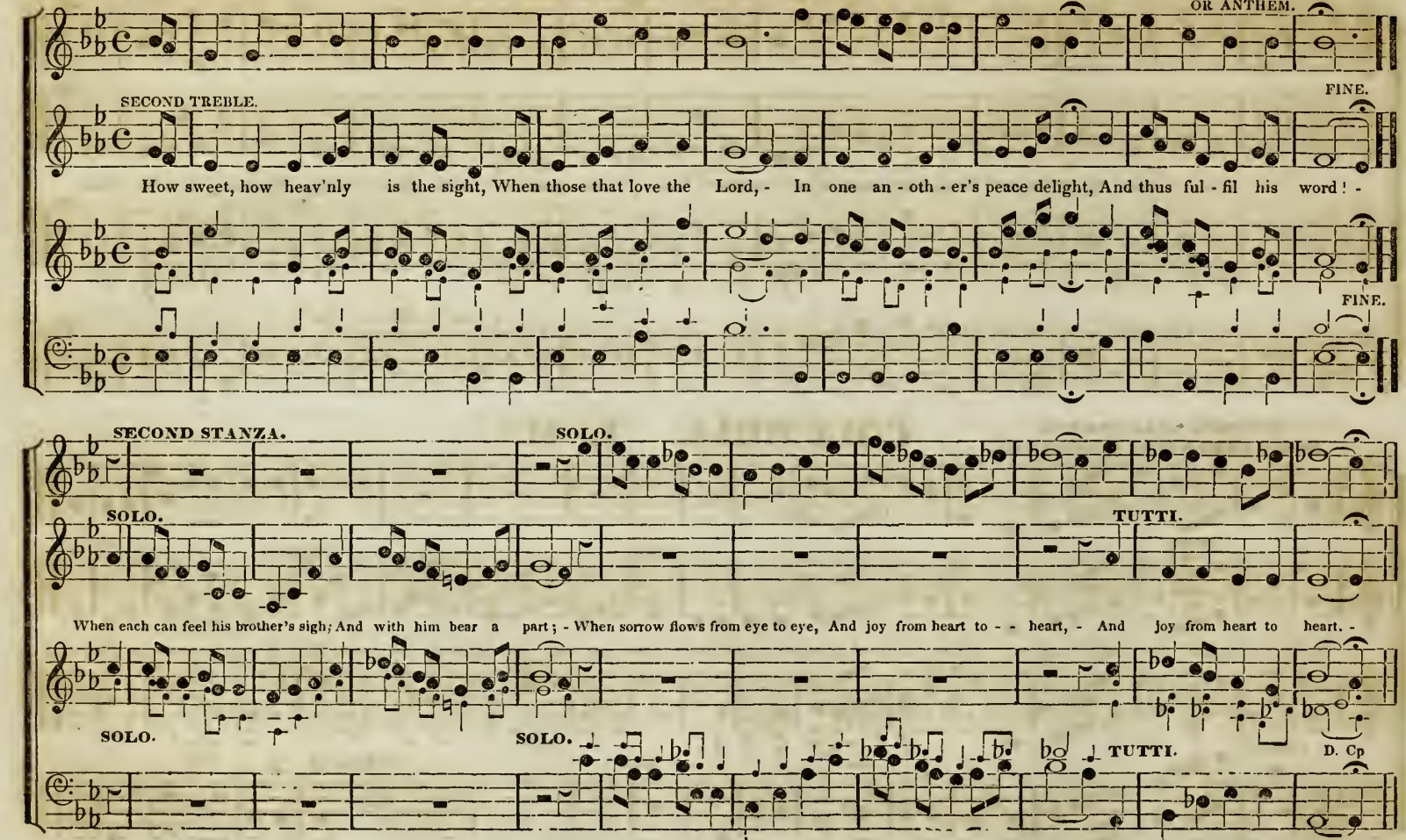


UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M.



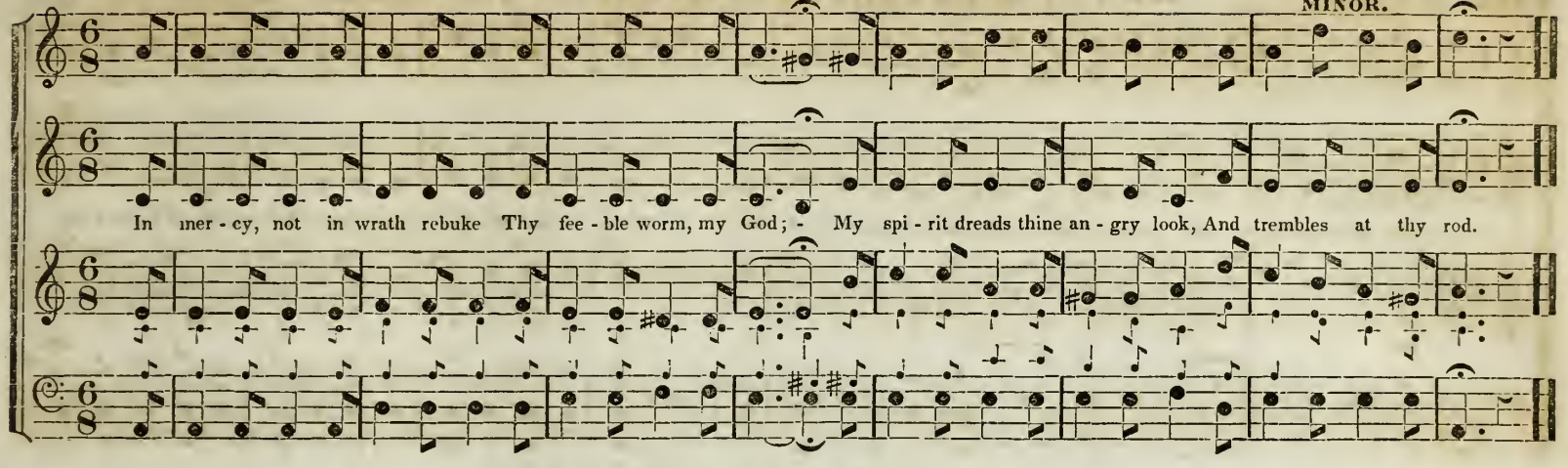
100 UN POCO ALLEGRO. **CANNABICH. C. M.** **Two Stanzas.** Common Hymn. OR ANTHEM.



ANDANTE.

UNGELENK. C. M.

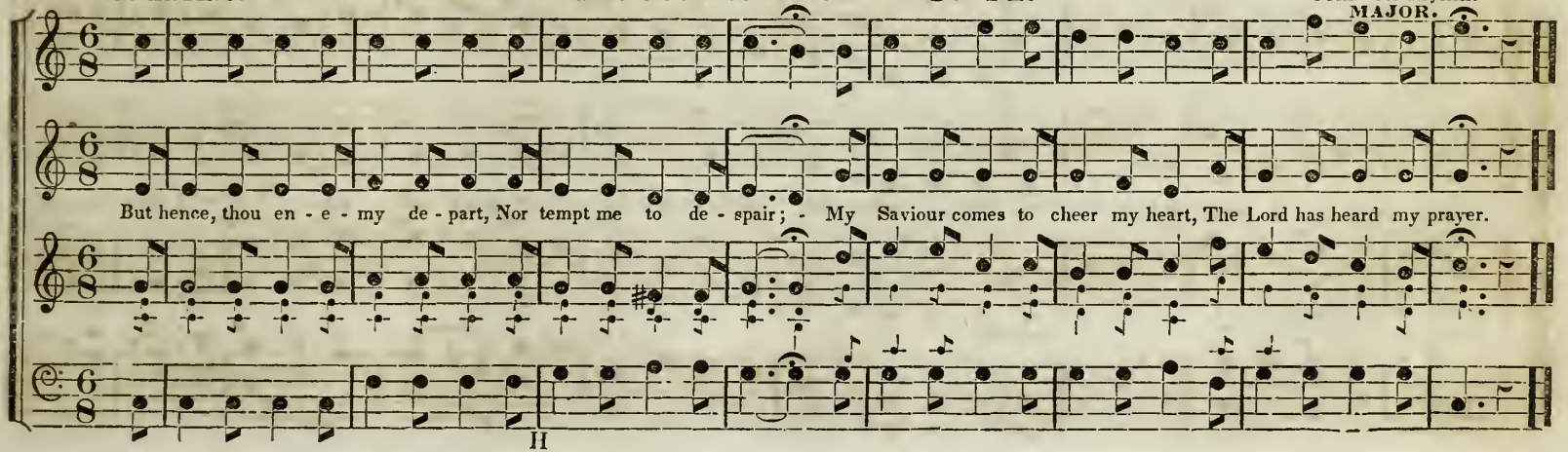
Common Hymn.
MINOR.



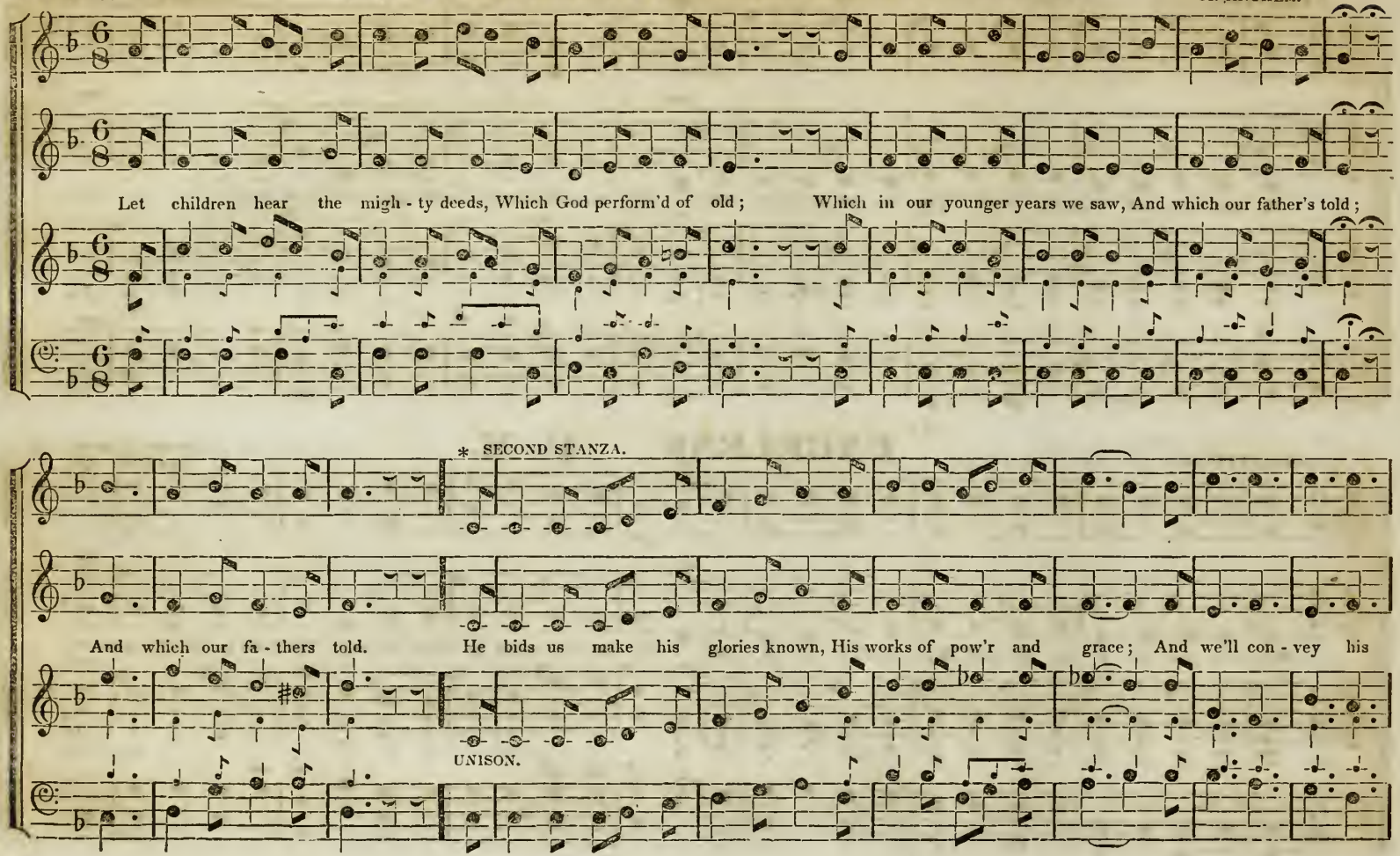
ANDANTINO.

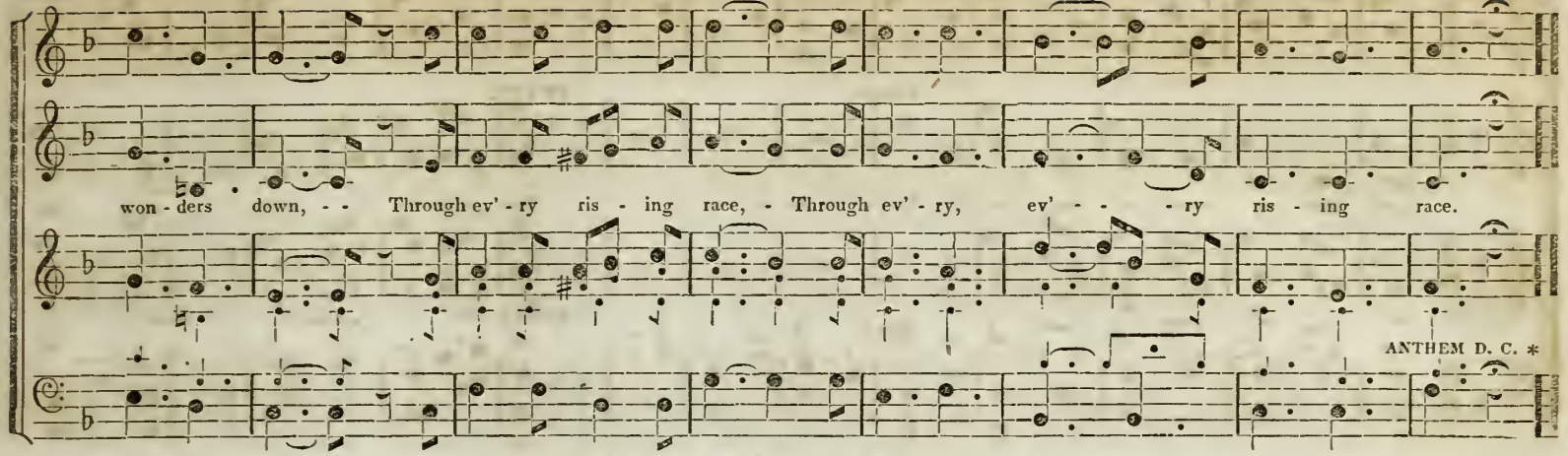
UNGELENK. C. M.

Common Hymn.
MAJOR.

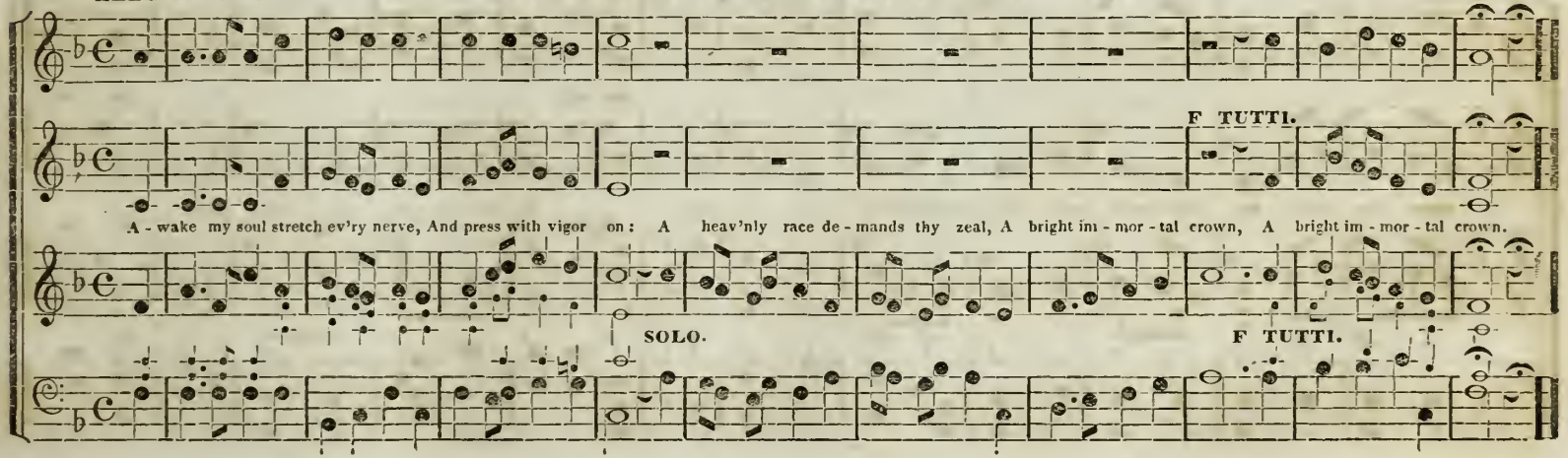


102 ANDANTE. **KING SOLOMON. C. M.** **Two Stanzas.** Peculiar Hymn, OR ANTHEM.



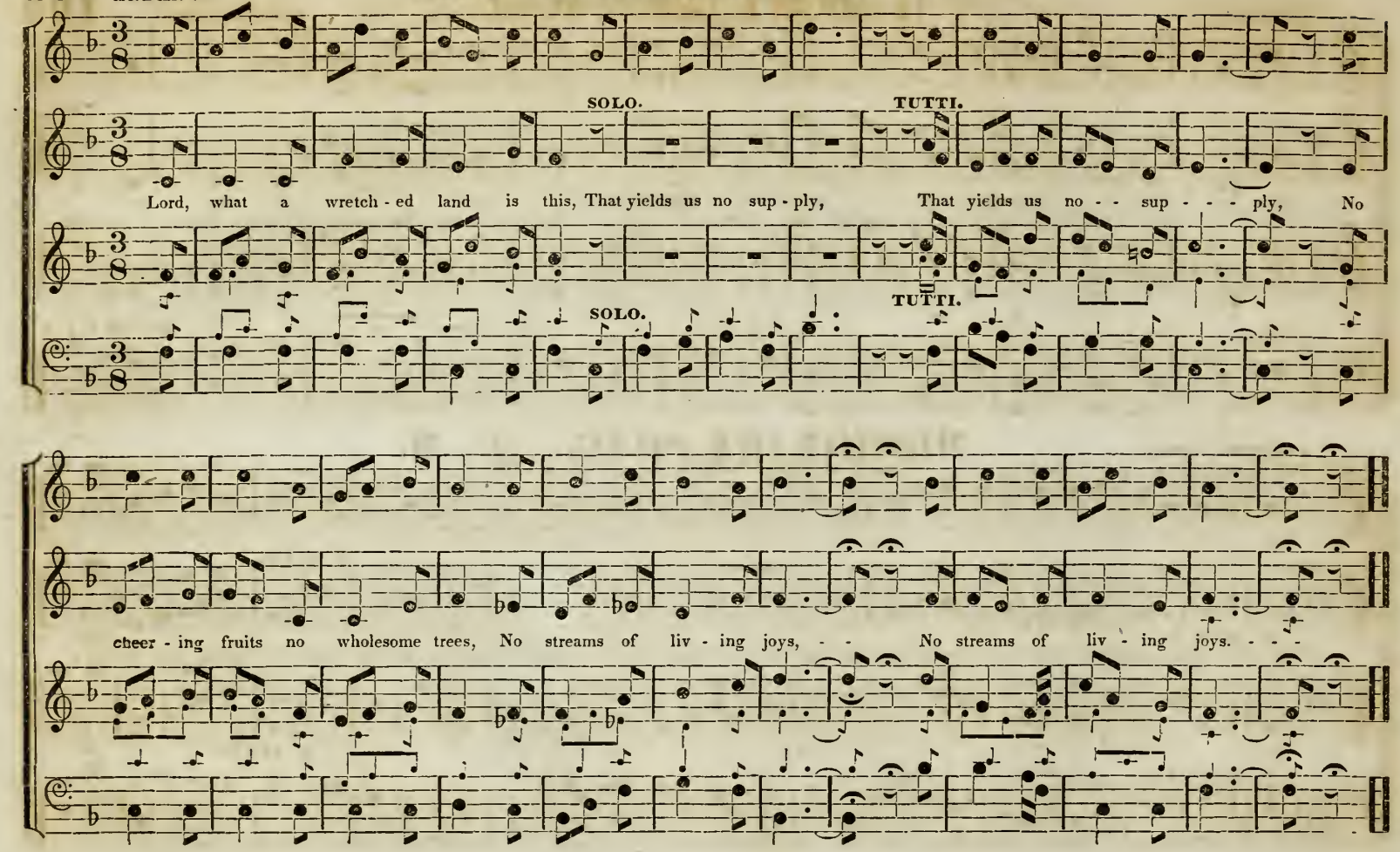


MISSIONARY SONG. C. M.



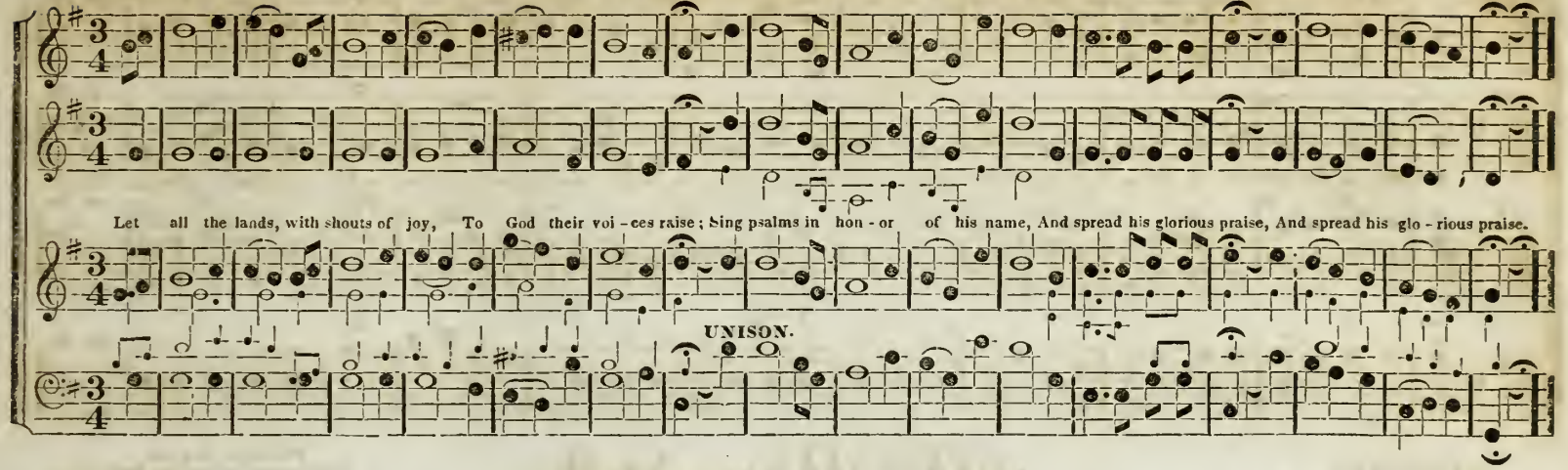
104 ANDANTE.

LIFE'S PILGRIMAGE. C. M.



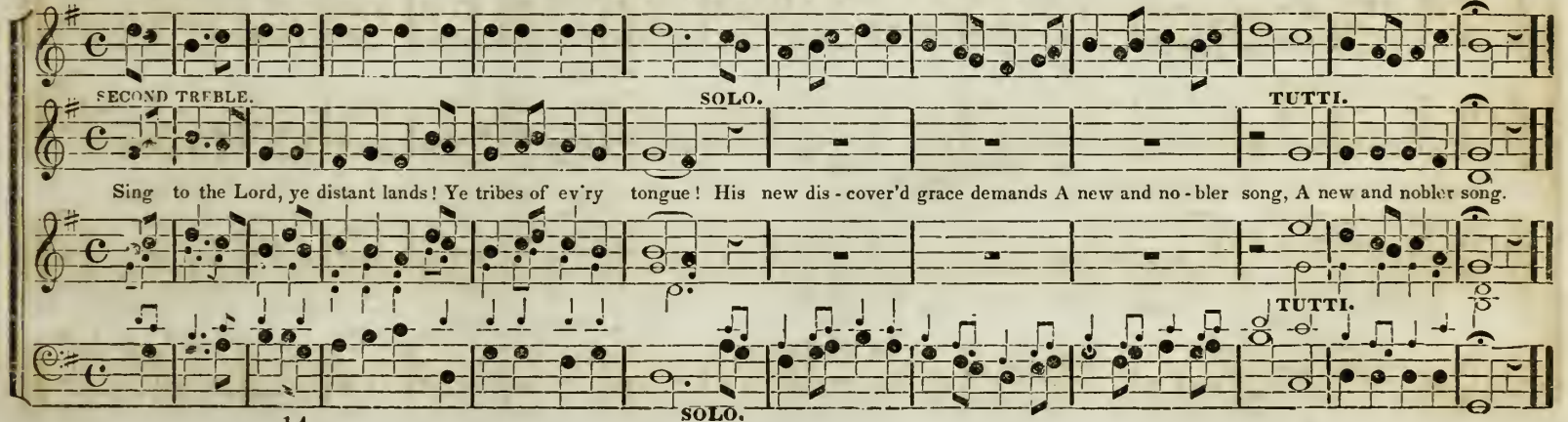
HALLELUJAH. C. M.

ALLEGRO. Common Hymn.



CAPPADOCIA. C. M.

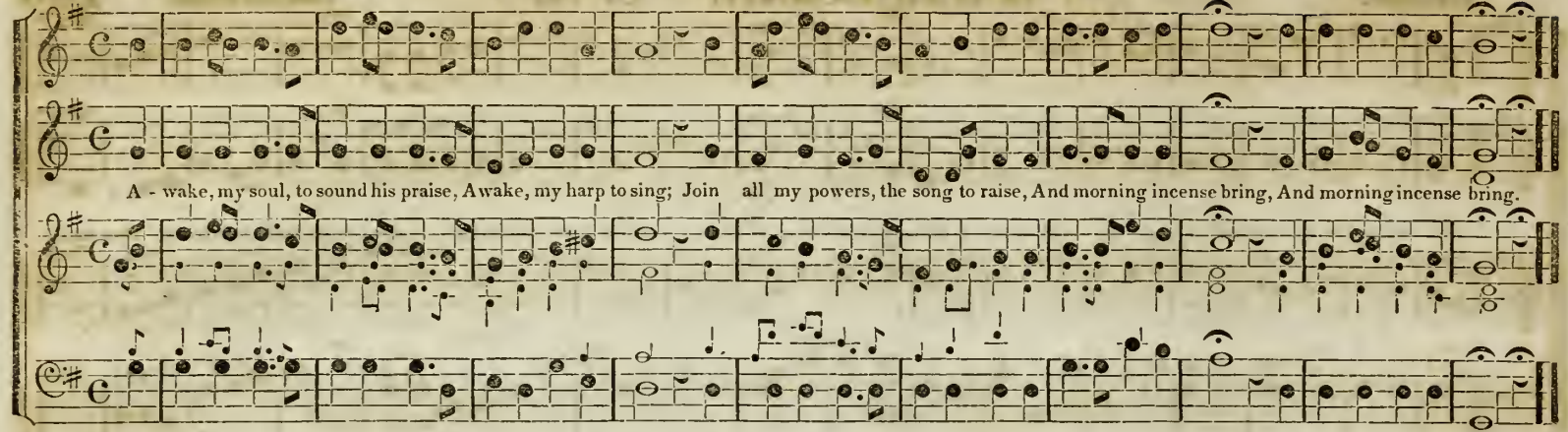
UN POCO ALLEGRO. Common Hymn.



106 ALLEGRETTO.

MORNING PRAYER. C. M.

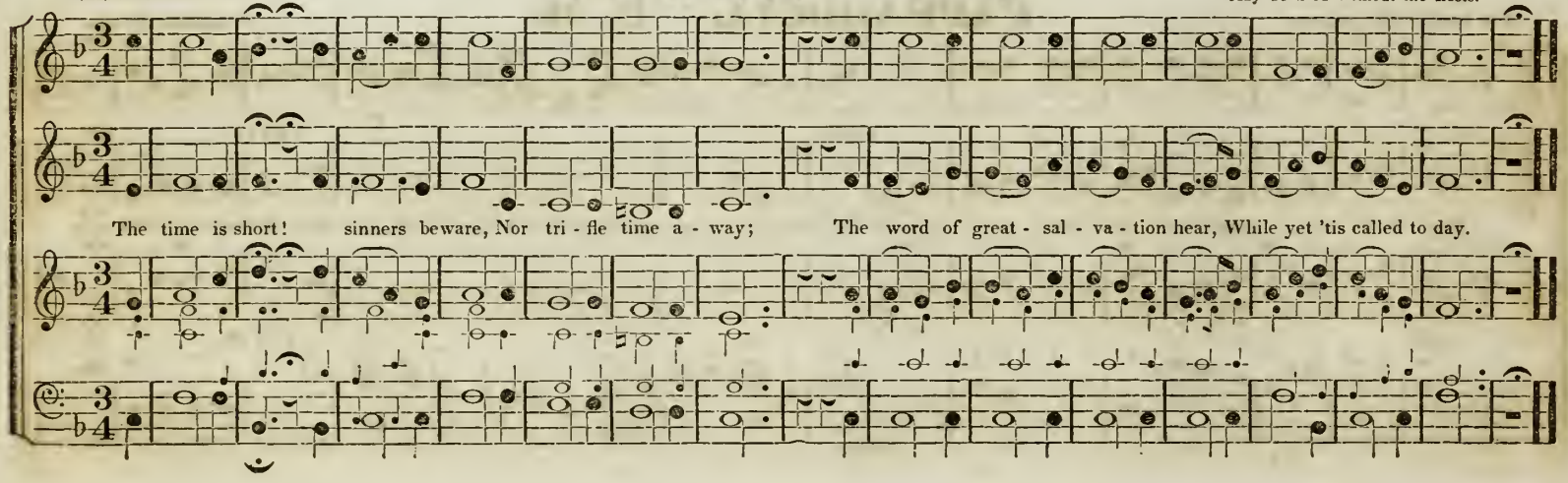
Common Hymn.

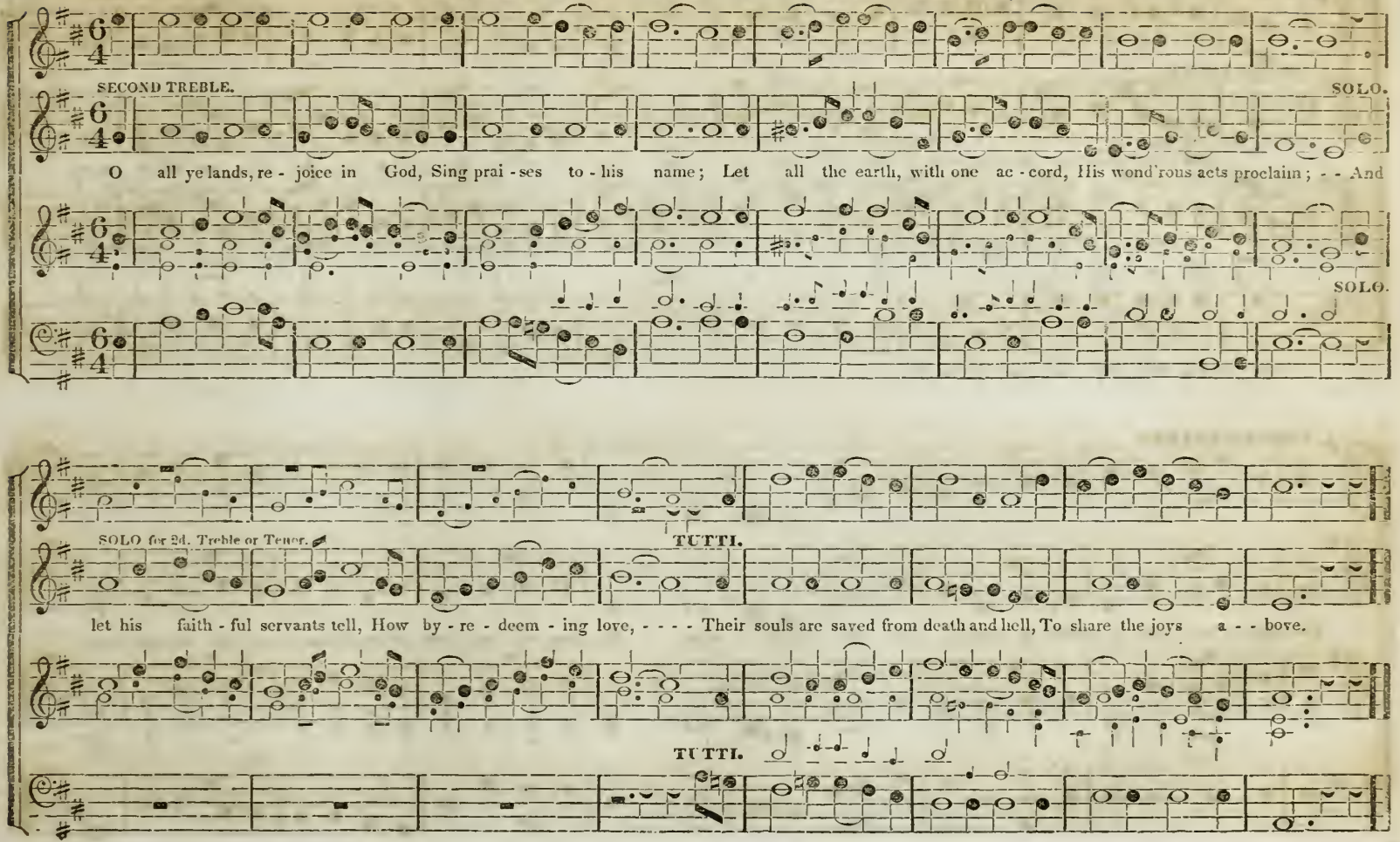


ALLEGRETTO.

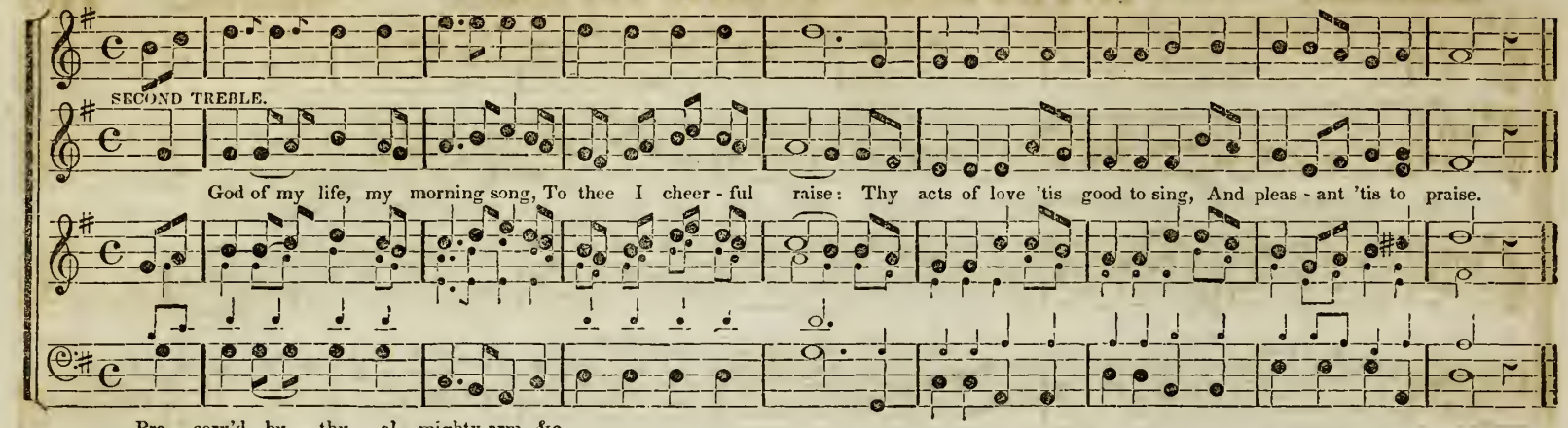
ETERNITY. C. M.

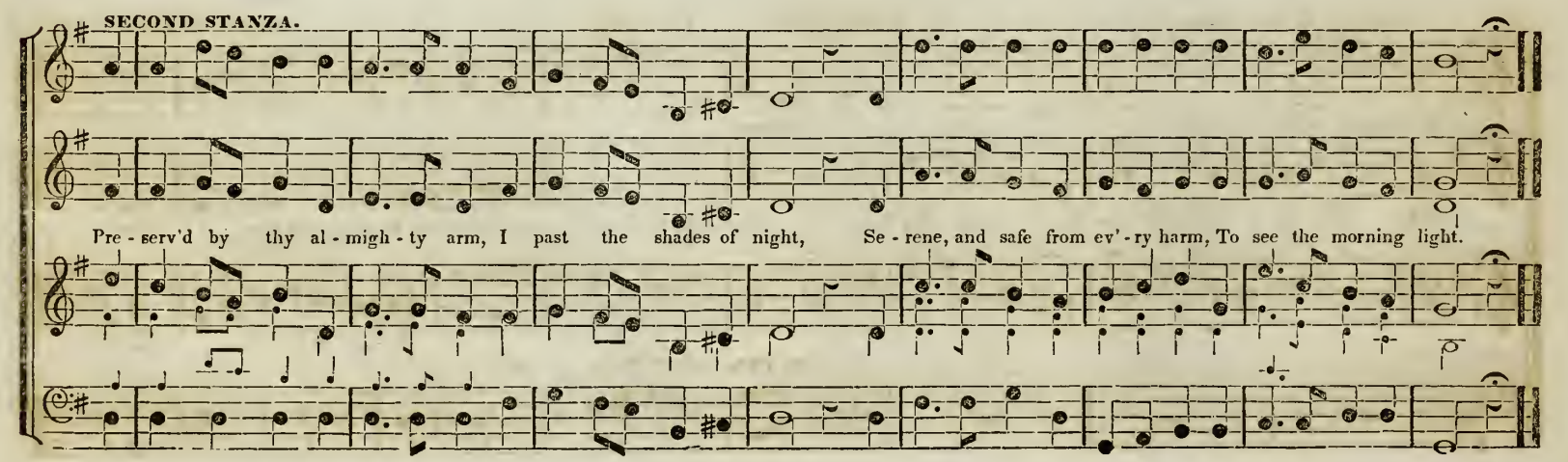
Peculiar Hymn.
May be used without the Rests.




SECOND TREBLE.
SOLO.
O all ye lands, re - joice in God, Sing prai - ses to - his name; Let all the earth, with one ac - cord, His wond'rous acts proclaim; - - And
SOLO.
SOLO for 2d. Treble or Tenor.
TUTTI.
let his faith - ful servants tell, How by - re - deem - ing love, - - - - Their souls are saved from death and hell, To share the joys a - - bove.
TUTTI.

108 UN POCO ALLEGRO. **MORNING HYMN. C. M.** **Two Stanzas.** Common Hymn.

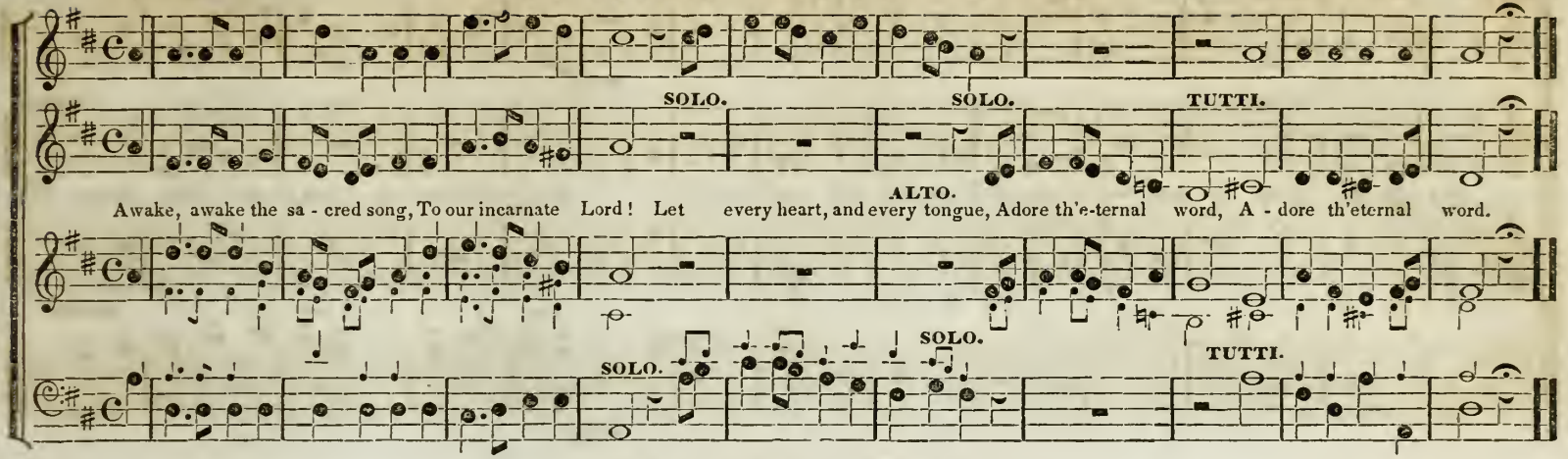




ALLEGRO.

LUTHER'S SONG. C. M.

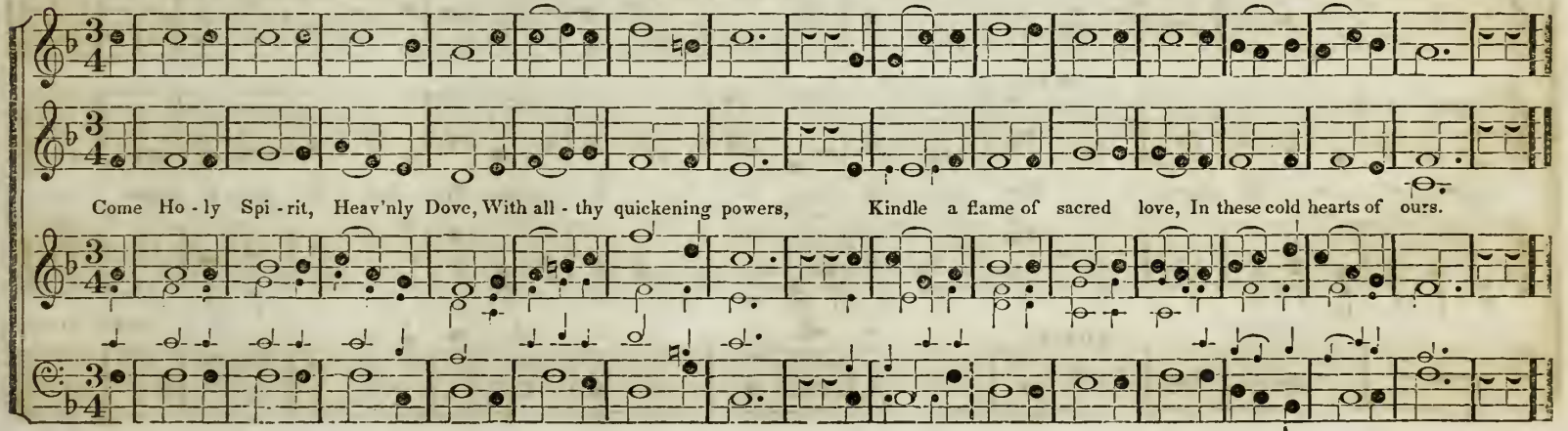
Common Hymn.



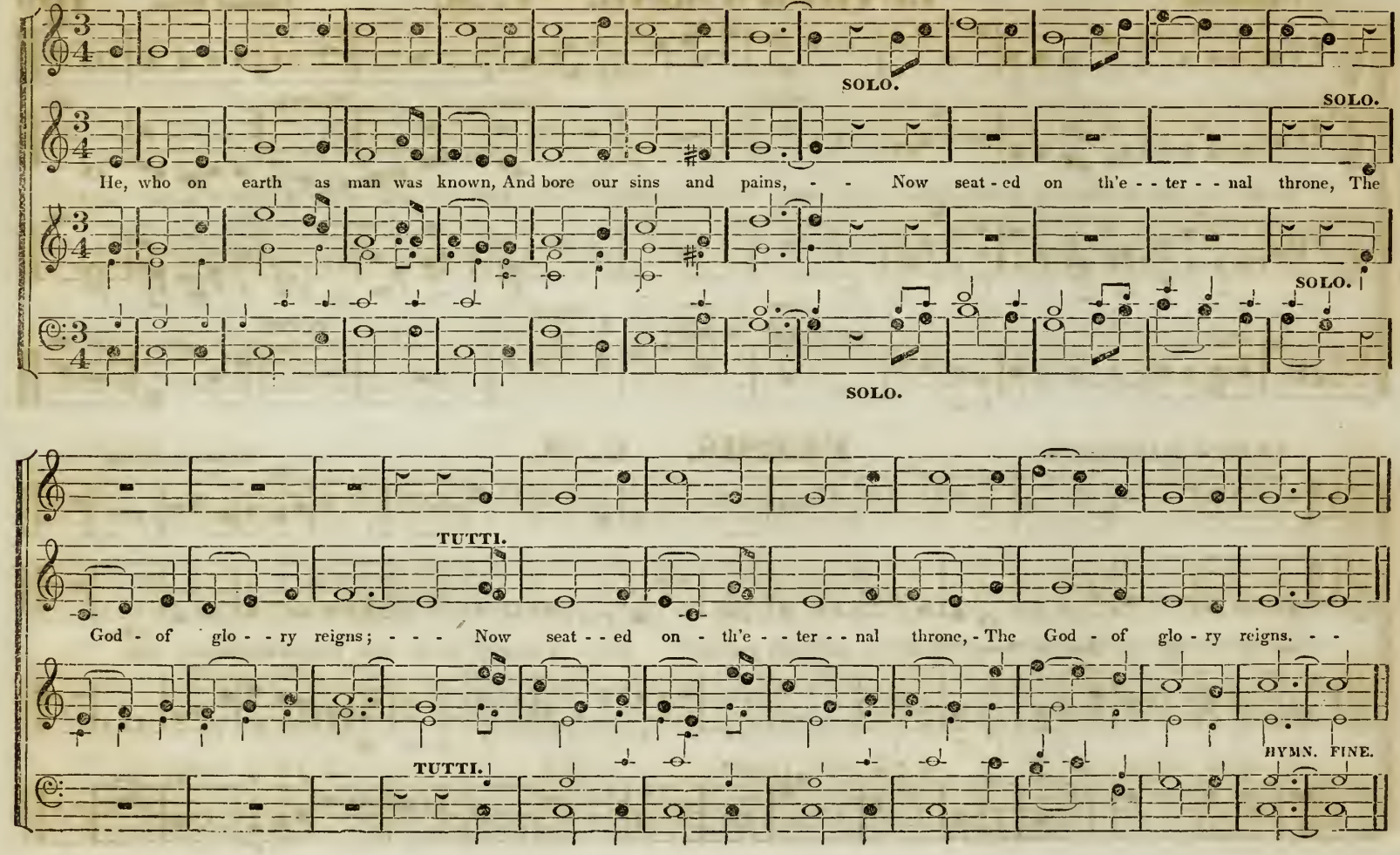
UN POCO ALLEGRETTO.

PERSIS. C. M.

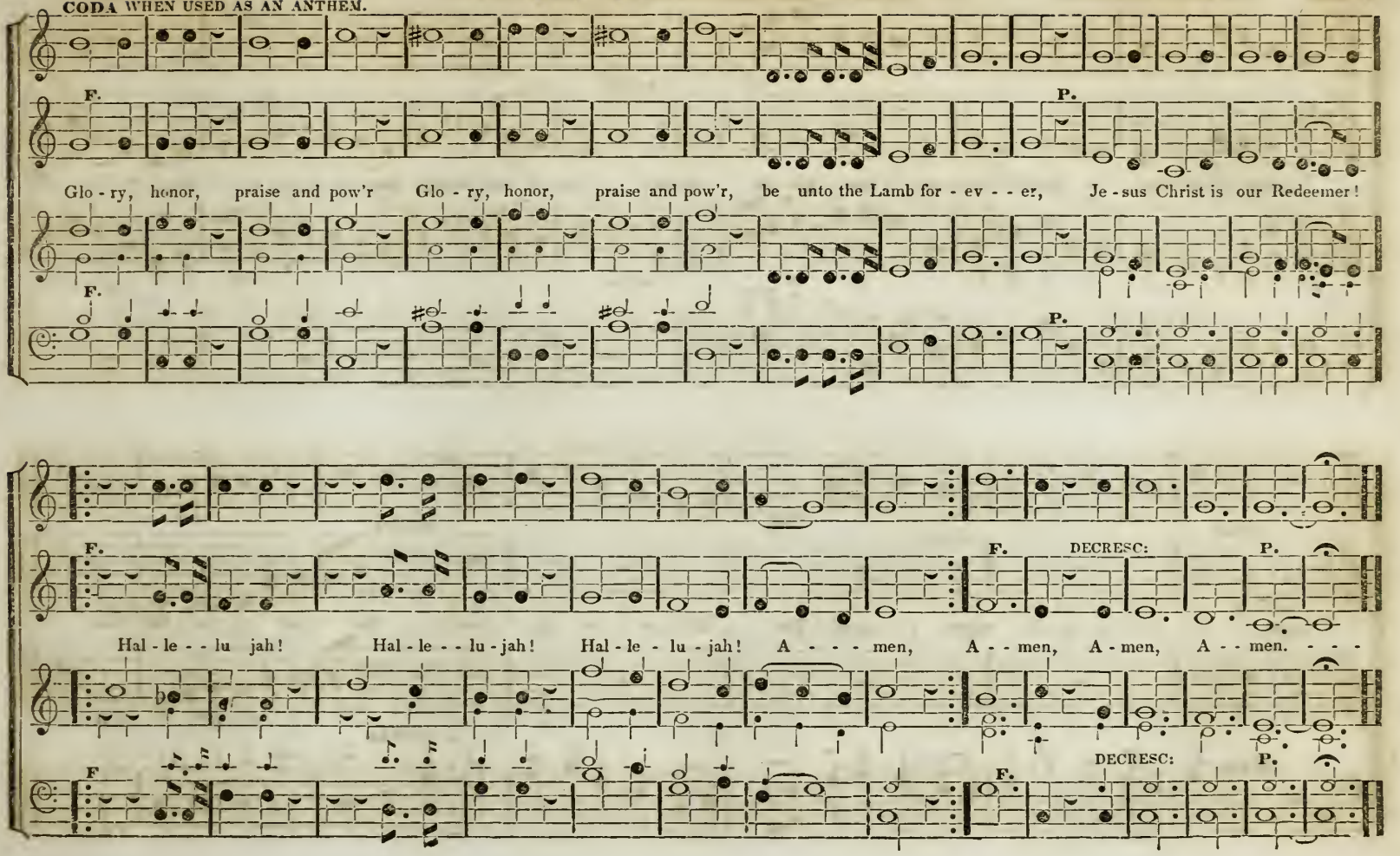
Common Hymn.



110 ALLEGRETTO. **ST. TIMOTHEUS. C. M.** Common Hymn, OR ANTHEM.



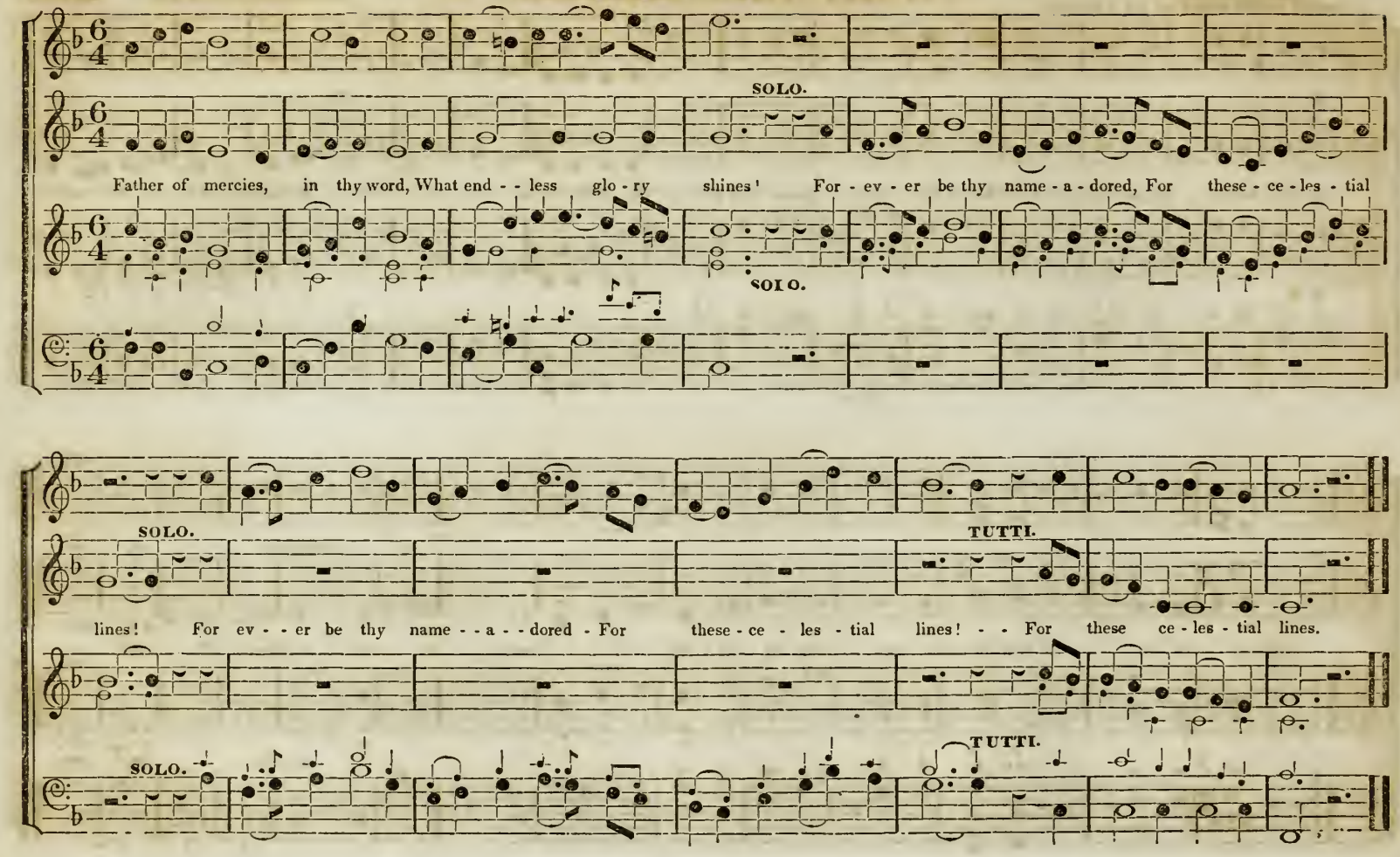
CODA WHEN USED AS AN ANTHEM.



UN POCO ALLEGRO.

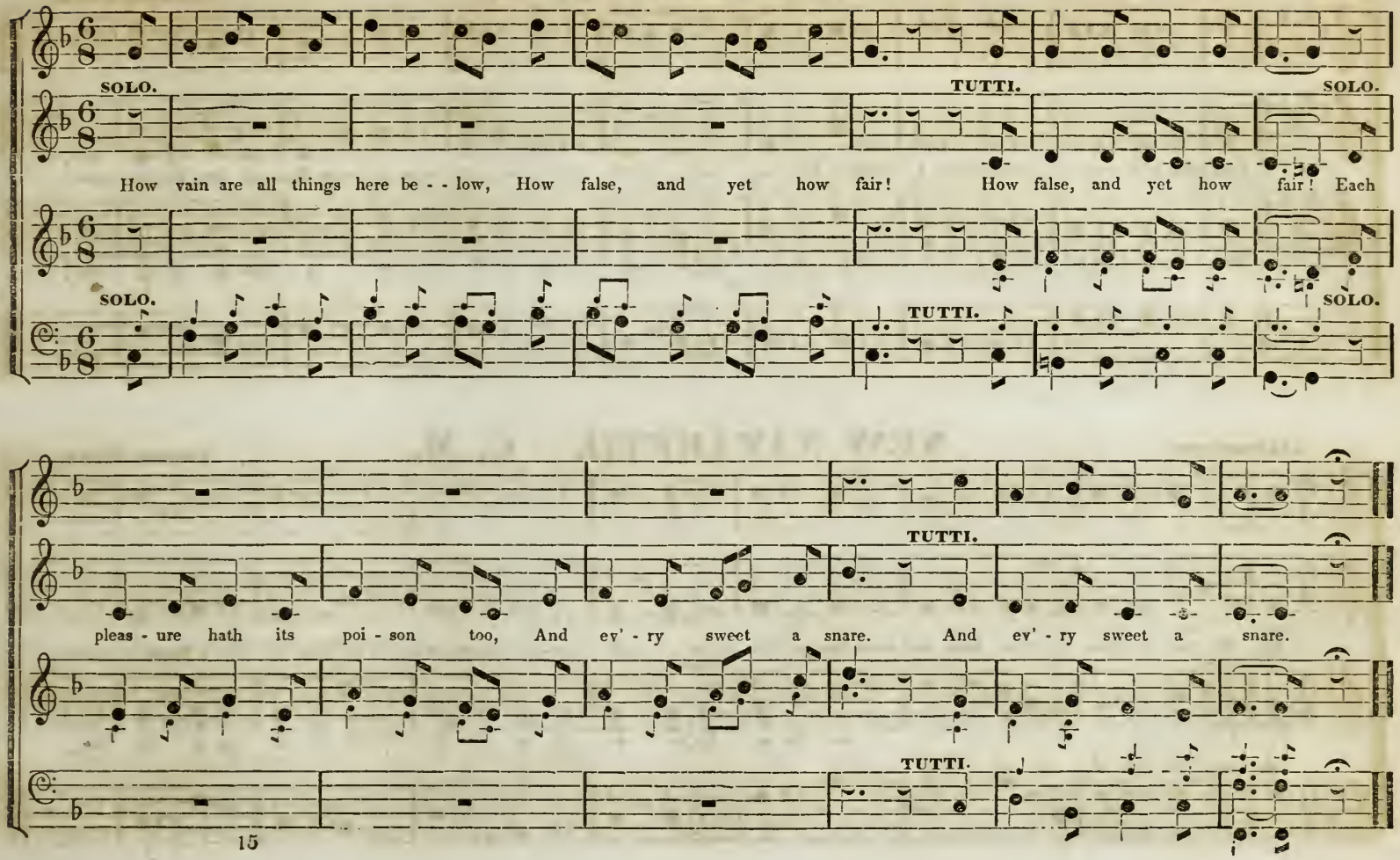
METHFESSEL. C. M.

Common Hymn.



LIFE'S THOUGHT. C. M.

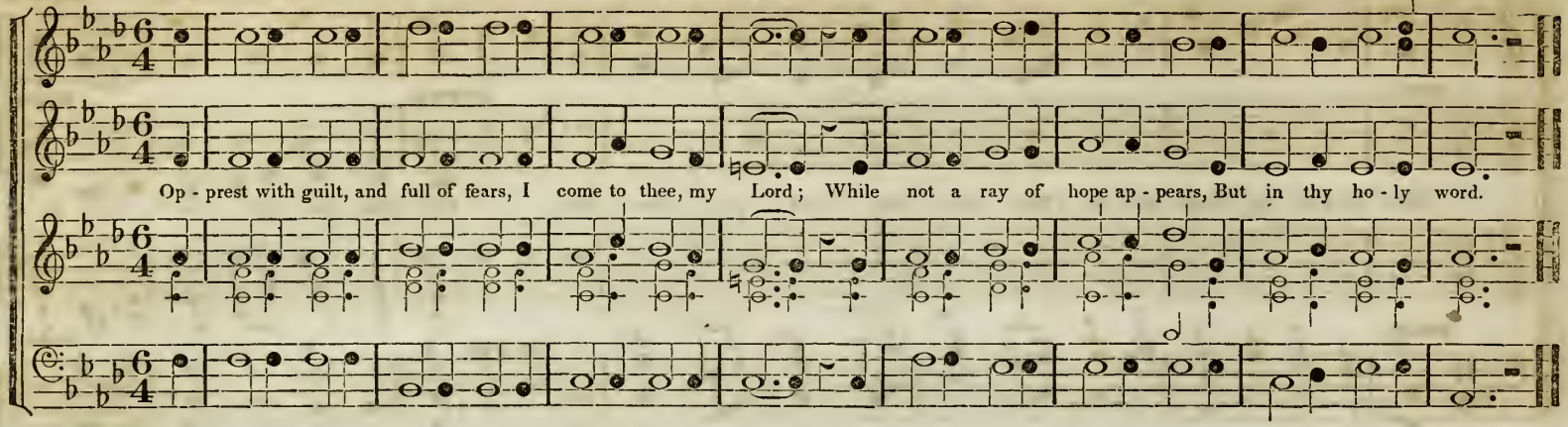
ANDANTINO. Common Hymn.



UN POCO ALLEGRO.

NINEVEH. C. M.

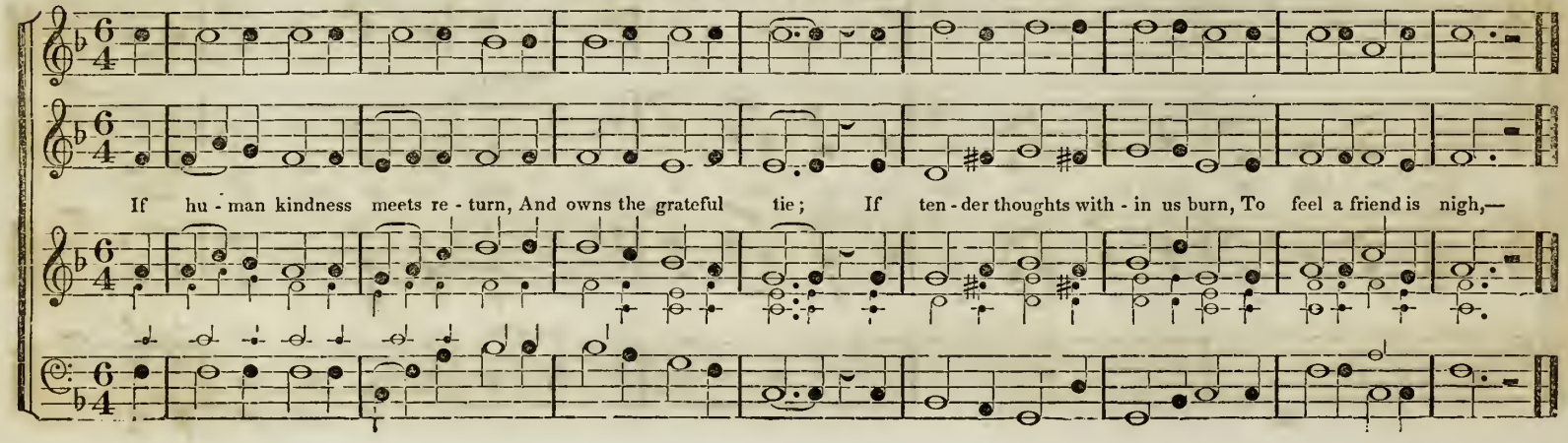
Common Hymn.



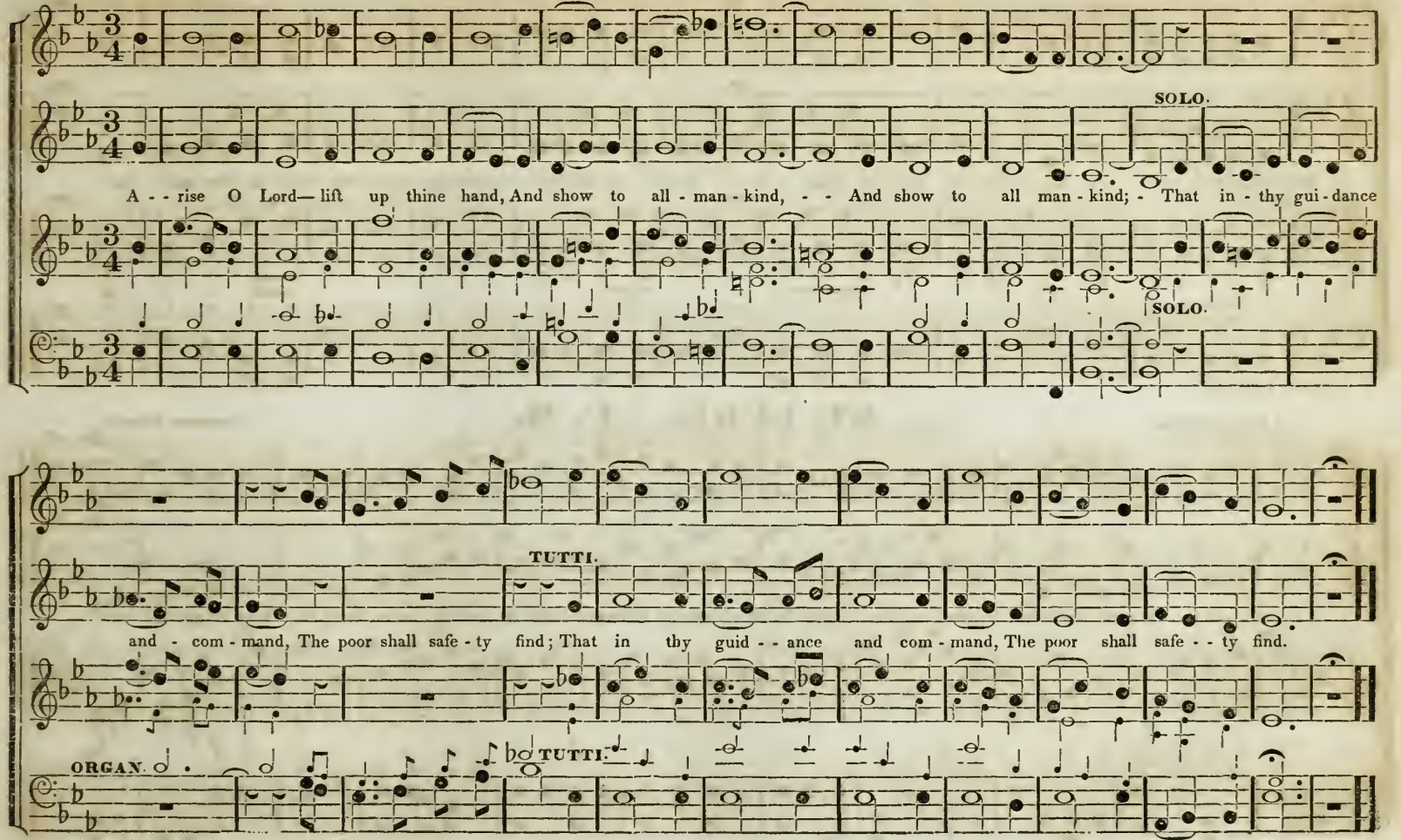
ALLEGRETTO.

NEW NAZARETH. C. M.

Common Hymn.



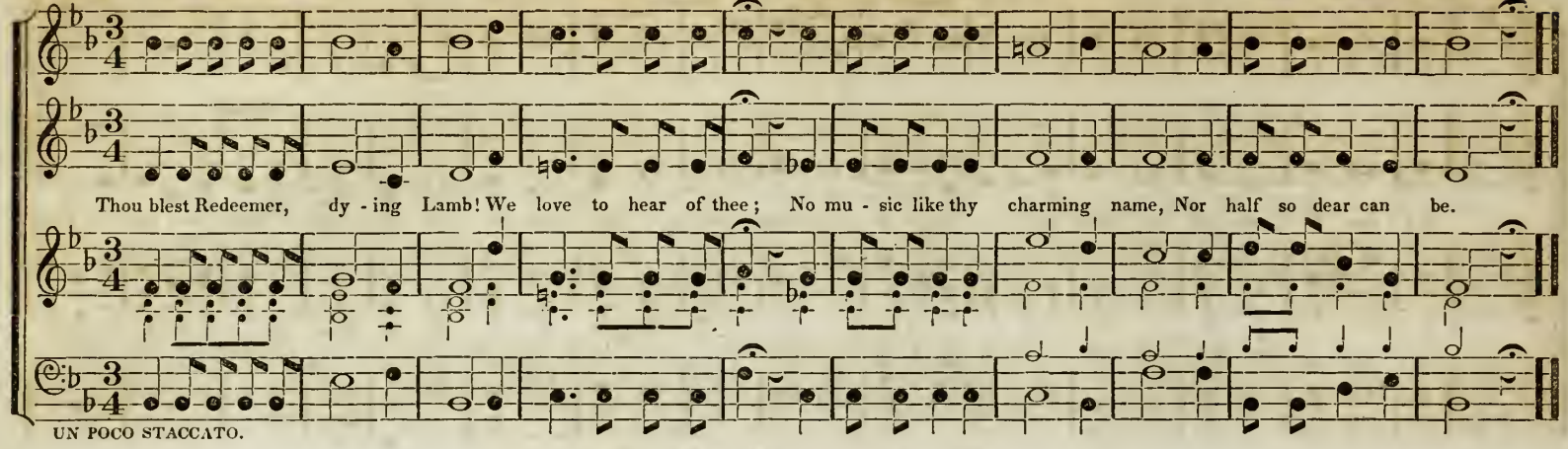
JOSHUA. C. M.


SOLO.
A - - rise O Lord— lift up thine hand, And show to all - man - kind, - - And show to all man - kind; - That in - thy gui - dance
SOLO.
TUTTI.
and - com - mand, The poor shall safe - ty find; That in thy guid - - ance and com - mand, The poor shall safe - - ty find.
ORGAN.
TUTTI.

ANDANTINO.

HUSSITTAN CHANT. C. M.

Common Hymn.

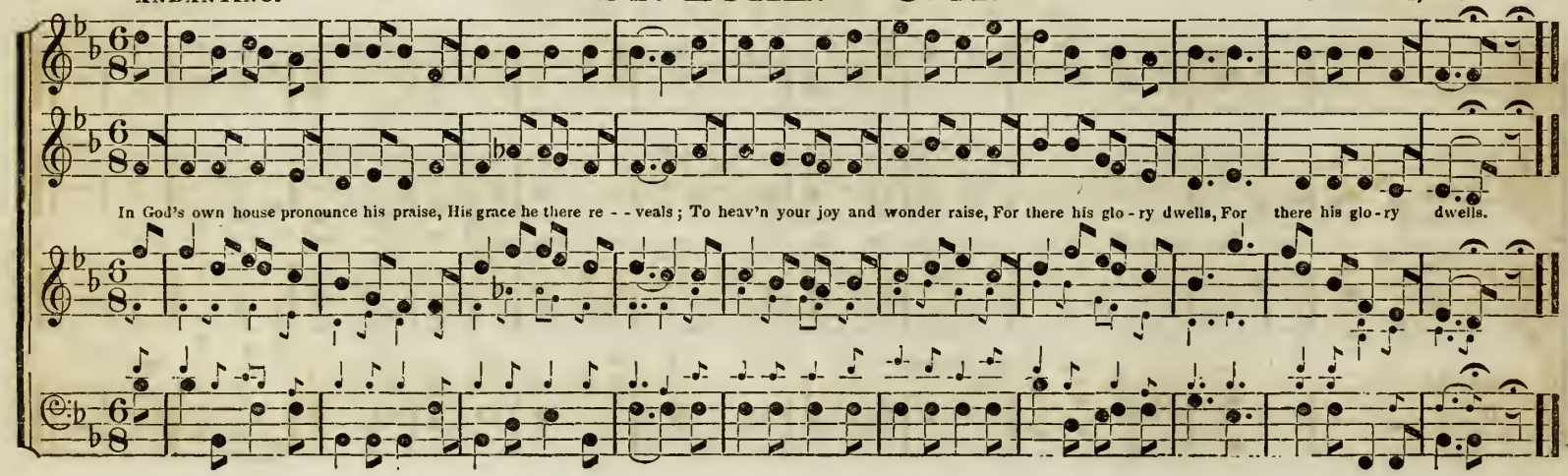


UN POCO STACCATO.

ANDANTINO.

ST. LUKE. C. M.

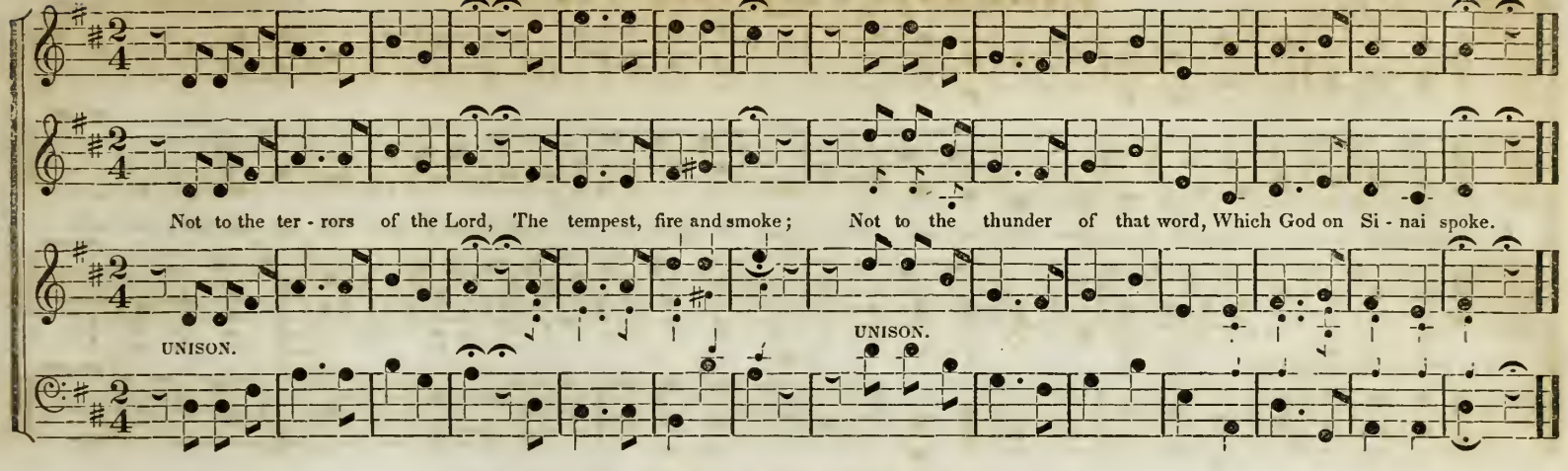
Common Hymn.



ANDANTE.

ALLEGRIS CHANT. C. M.

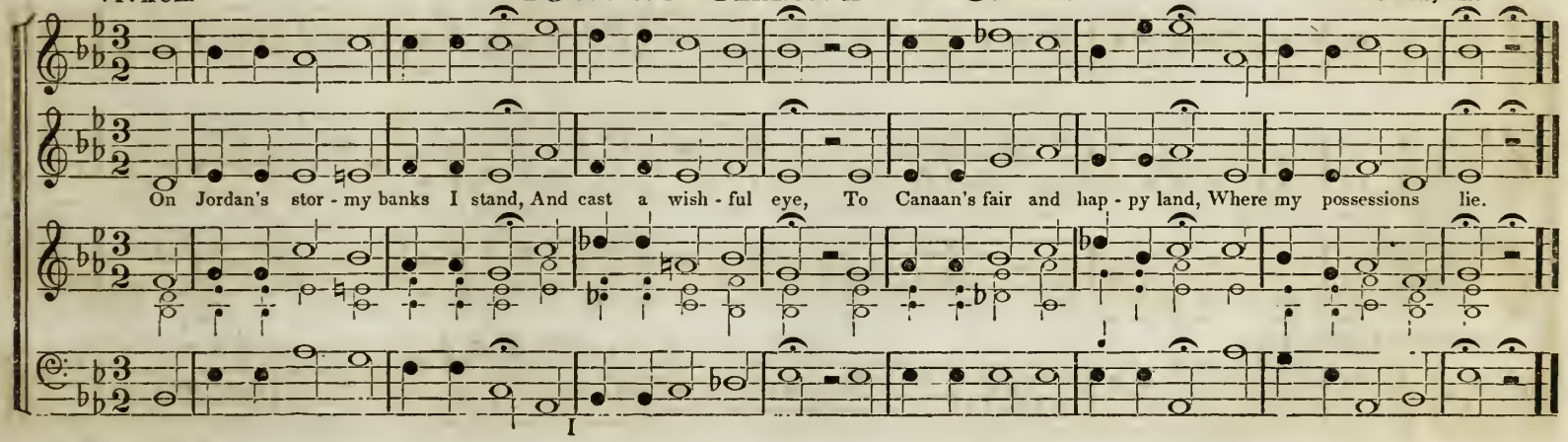
Common Hymn.



VIVACE.

LOTTIS CHANT. C. M.

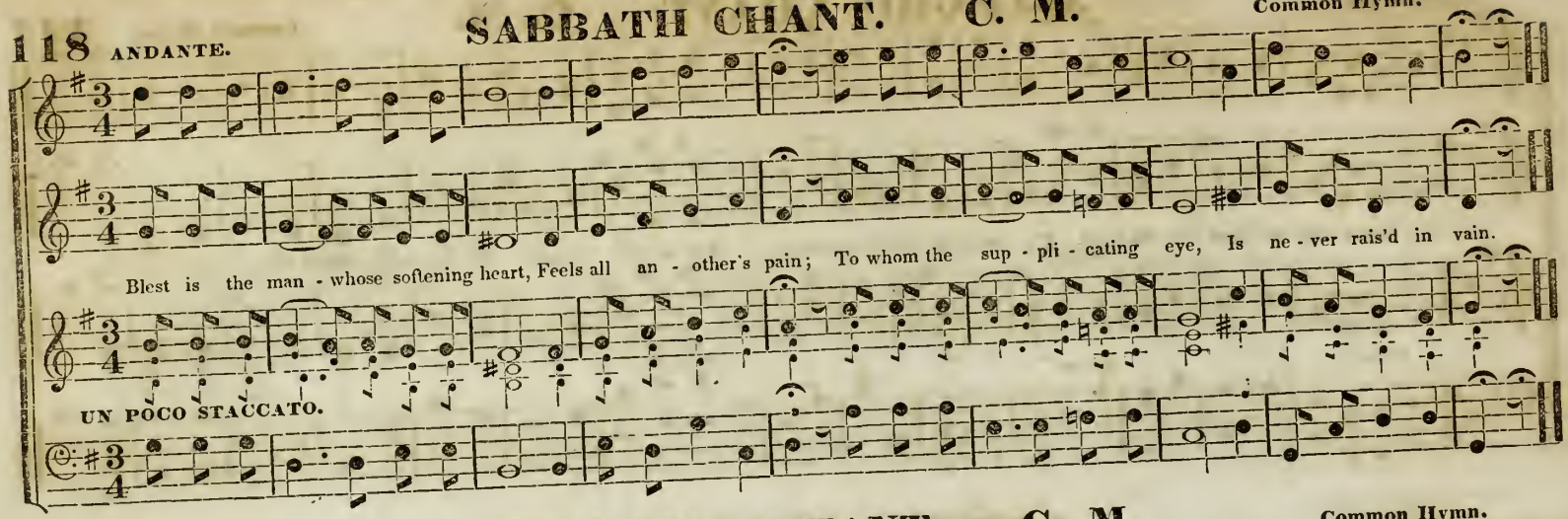
Common Hymn.



118 ANDANTE.

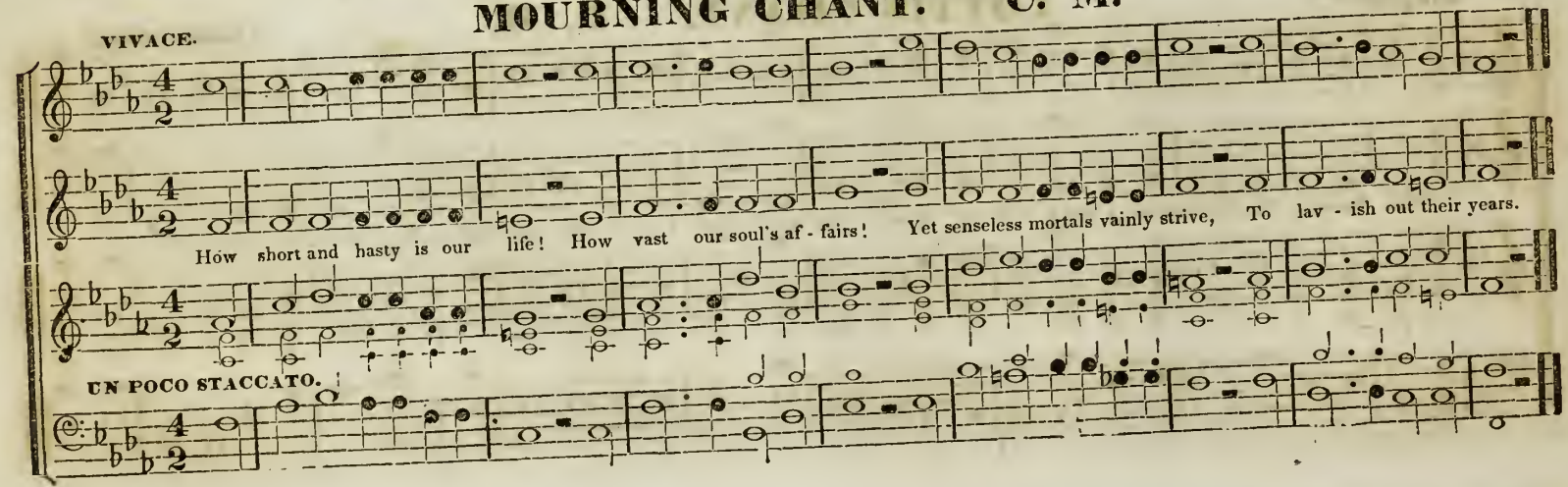
SABBATH CHANT. C. M.

Common Hymn.



MOURNING CHANT. C. M.

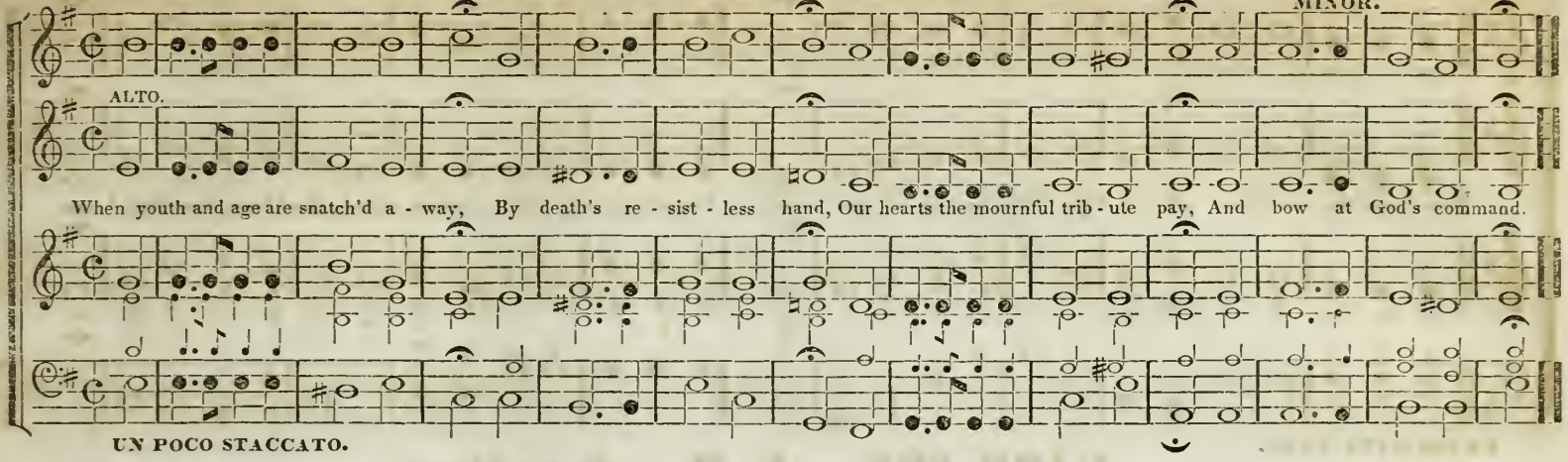
Common Hymn.



ALLA BREVE.

A DEATH CHANT. C. M.

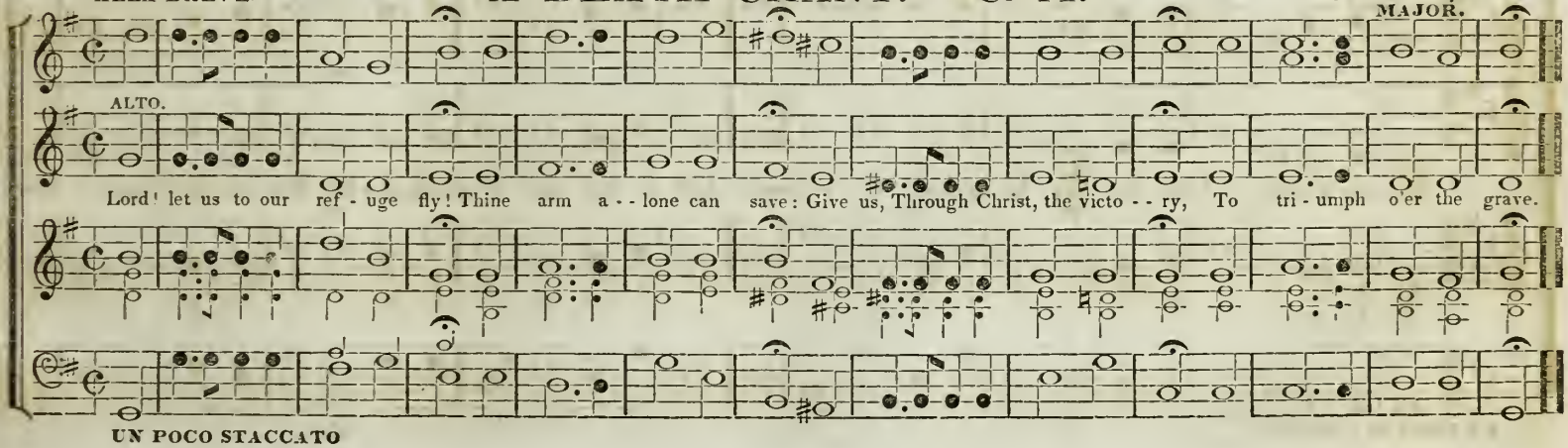
Common Hymn
MINOR.



ALLA BREVE.

A DEATH CHANT. C. M.

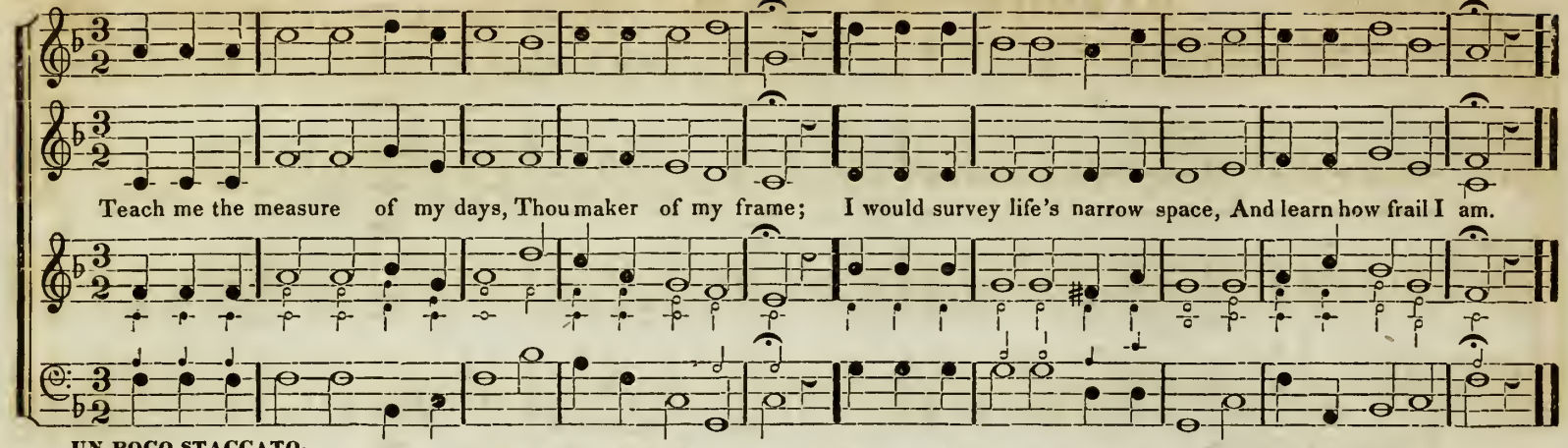
Common Hymn.
MAJOR.



ALLA BREVE.

NANTUCKET. C. M. Hymn Chant.

Common Hymn.

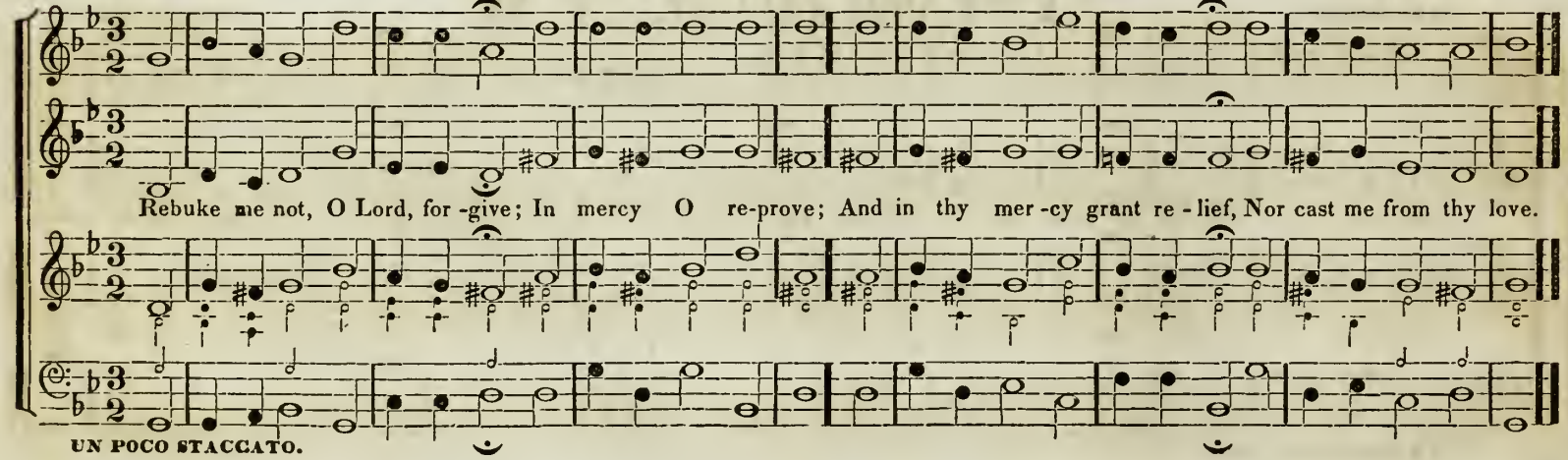


UN POCO STACCATO.

ALLA BREVE.

CAPE ANN. C. M. Hymn Chant.

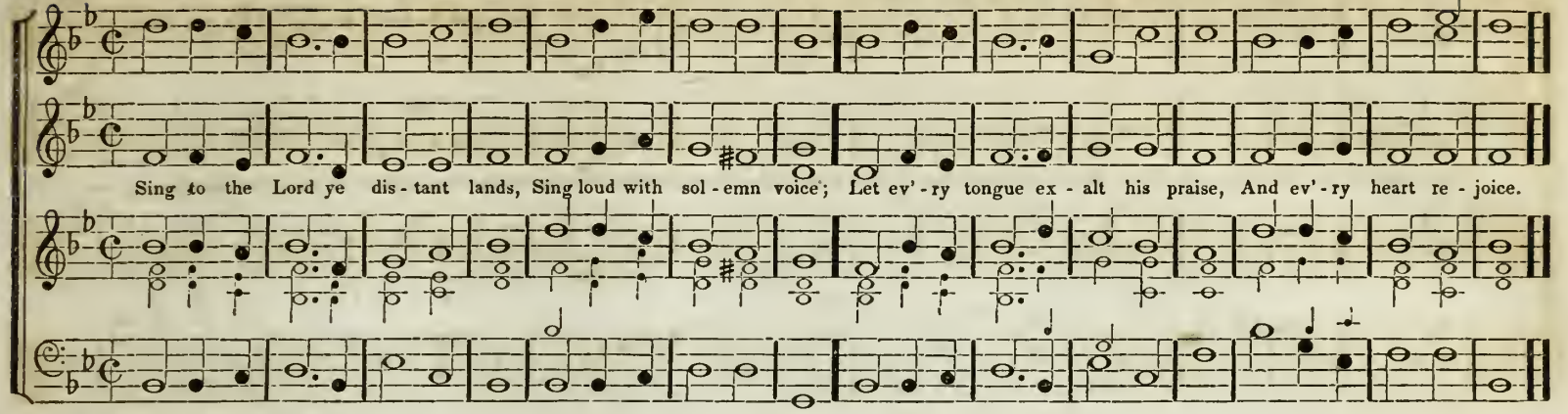
Common Hymn.



UN POCO STACCATO.

ALLA BREVE.

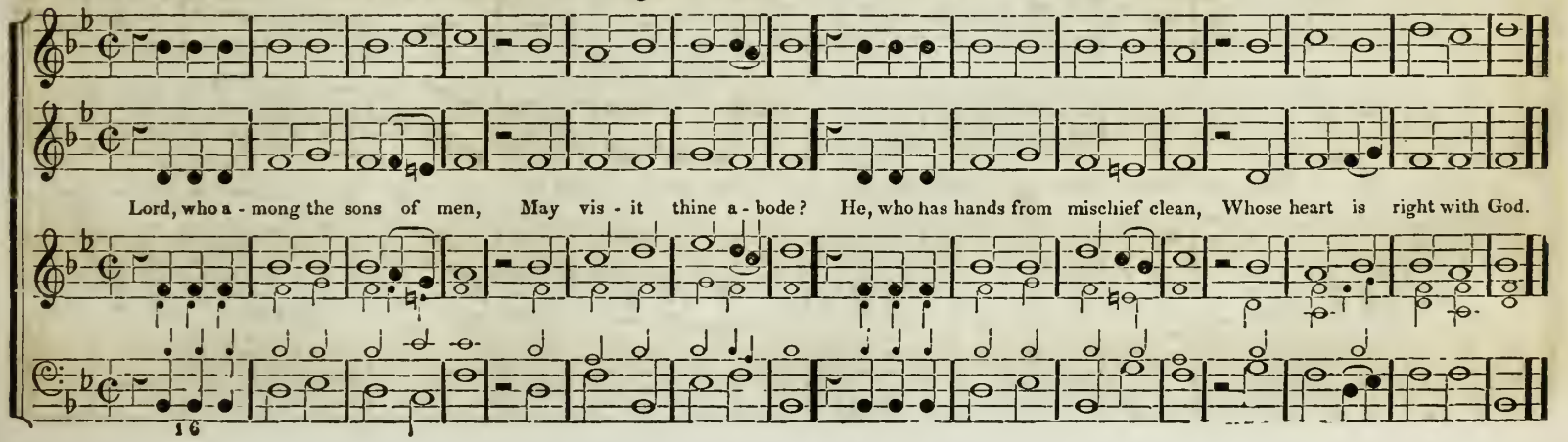
PATMOS. NEW C. M. Hymn Chant. *From the Ancient Lyre*



UN POCO STACCATO.

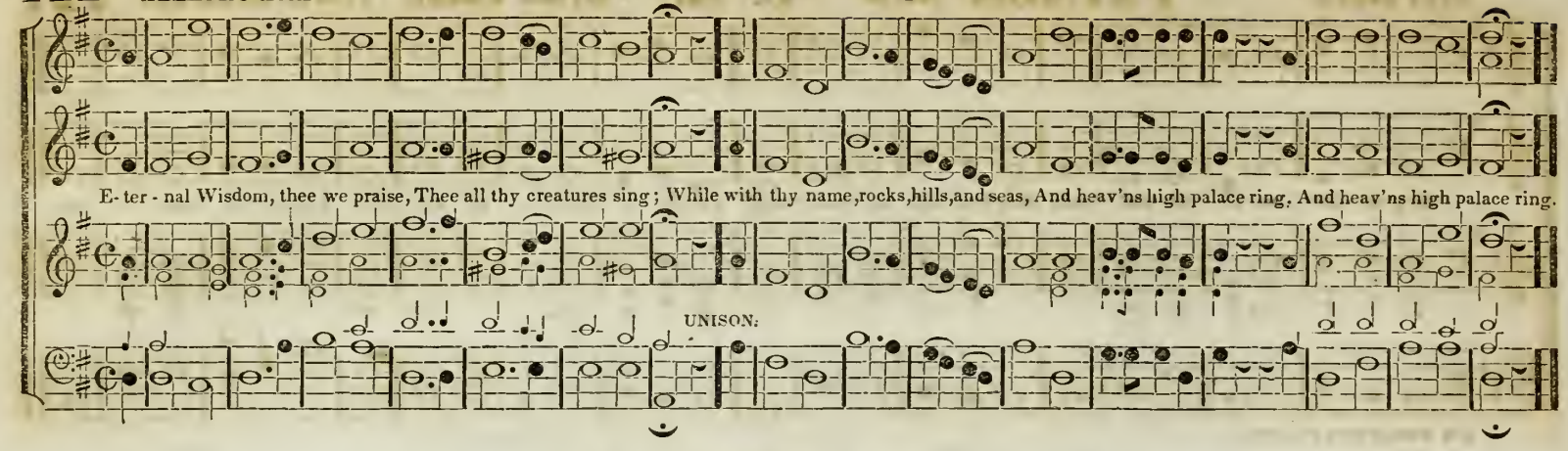
ALLA CAPELLA.

BOWDOIN SQUARE. C. M. Hymn Chant.



ALLEGRO ASSAI.

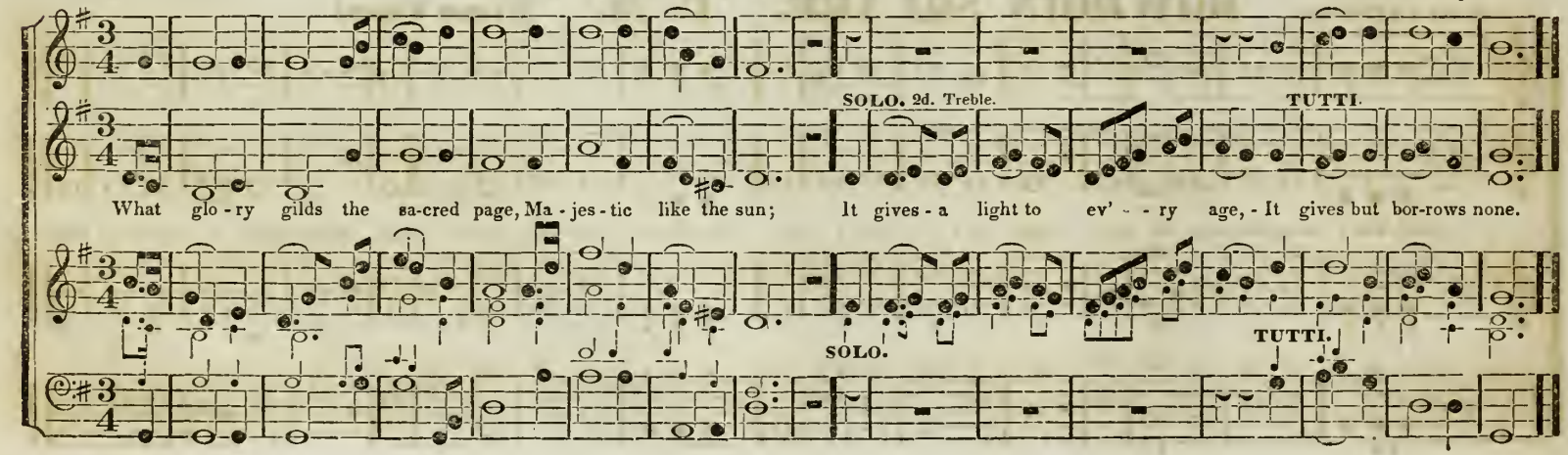
LYNN. NEW C. M.

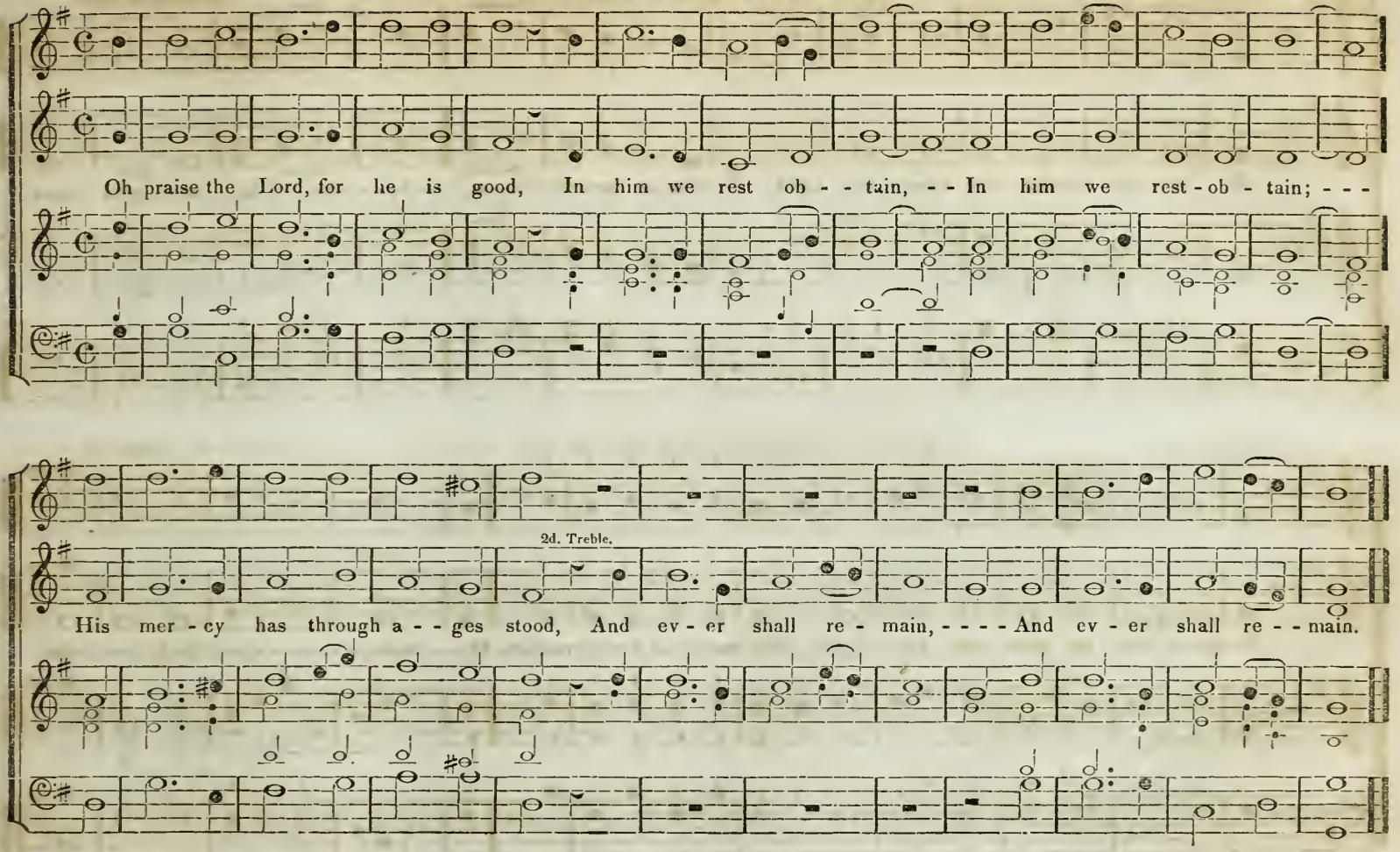


ALLEGRETTO.

LITCHFIELD. NEW C. M.

From the Ancient Lyre.

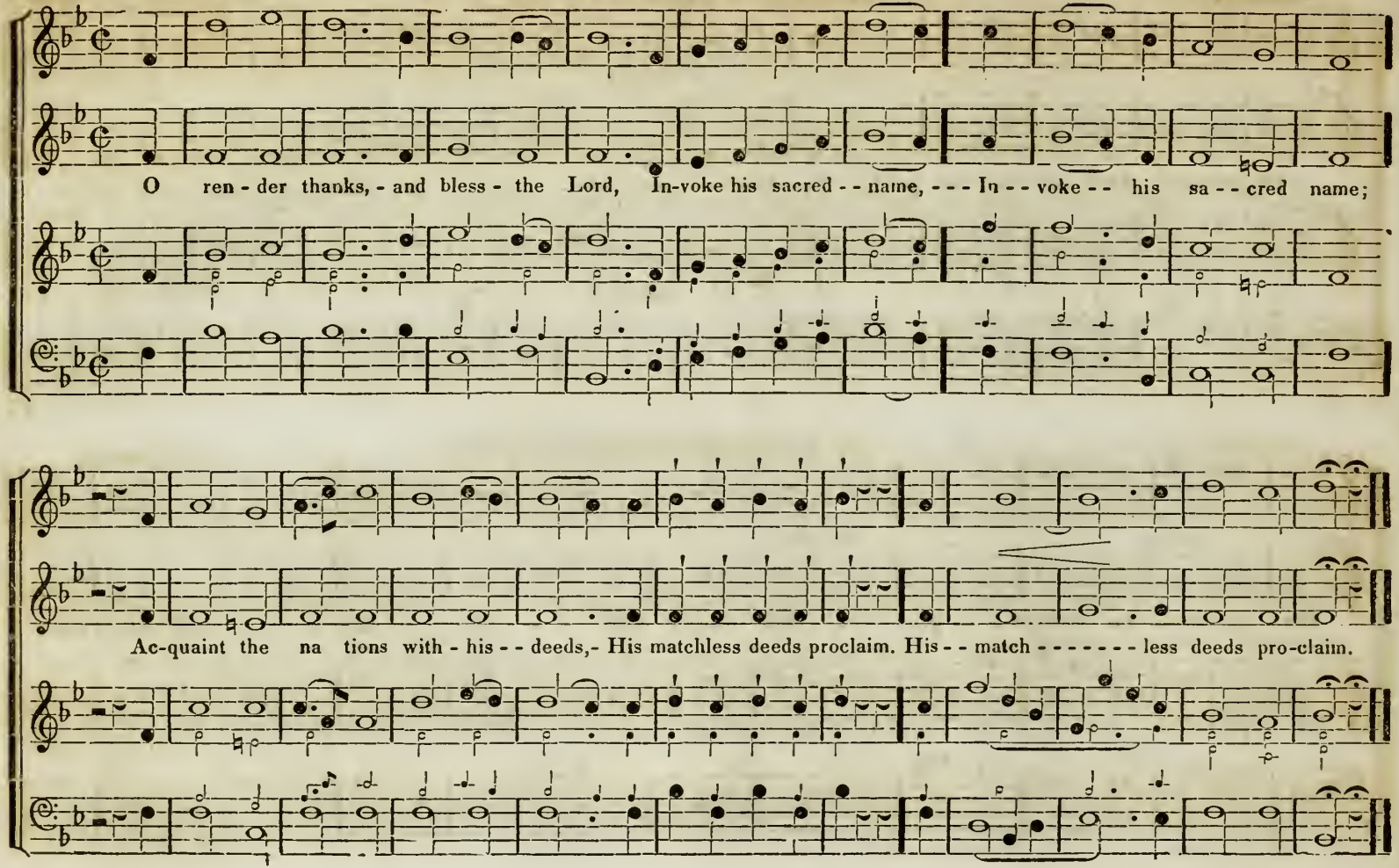



Oh praise the Lord, for he is good, In him we rest ob - - tain, - - In him we rest - ob - tain; - - -
2d. Treble.
His mer - cy has through a - - ges stood, And ev - er shall re - main, - - - - And ev - er shall re - - main.

124 ALLEGRO ASSAI.

ROXBURY. C. M.

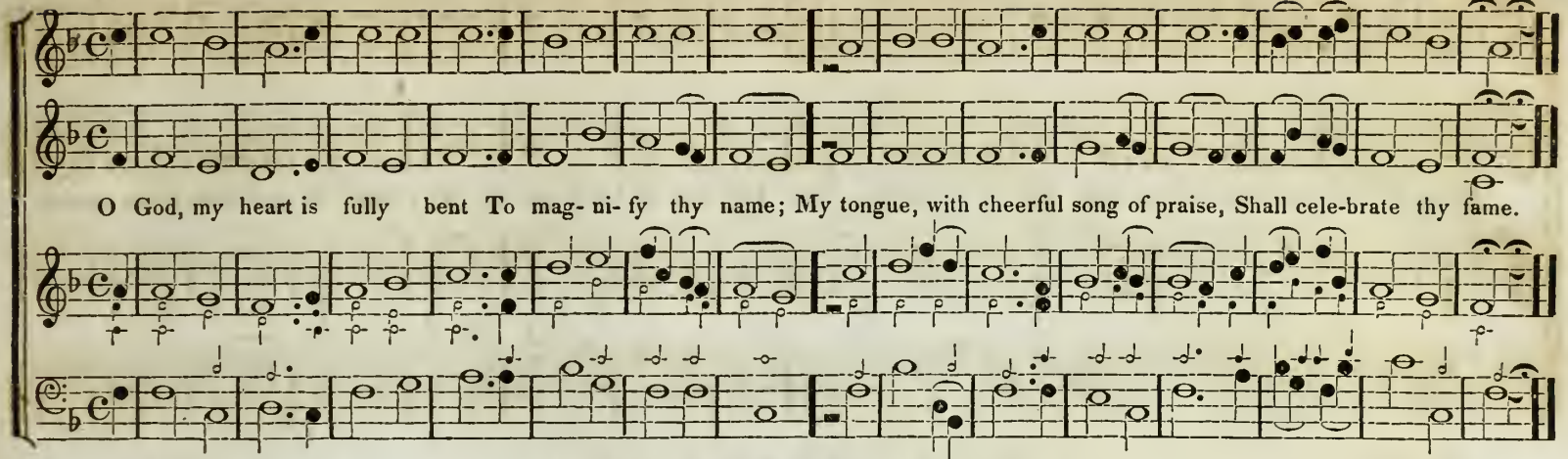
Common Hymn, OR SHORT ANTHEM.



ALLEGRO

GREENTON. C. M.

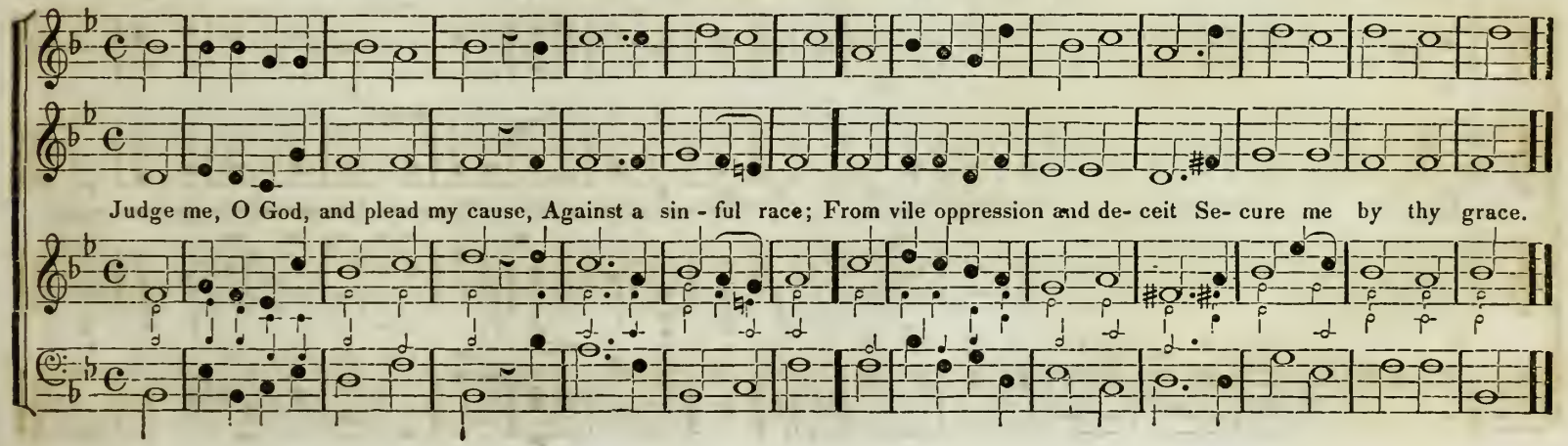
Common Hymn.



ALLEGRO.

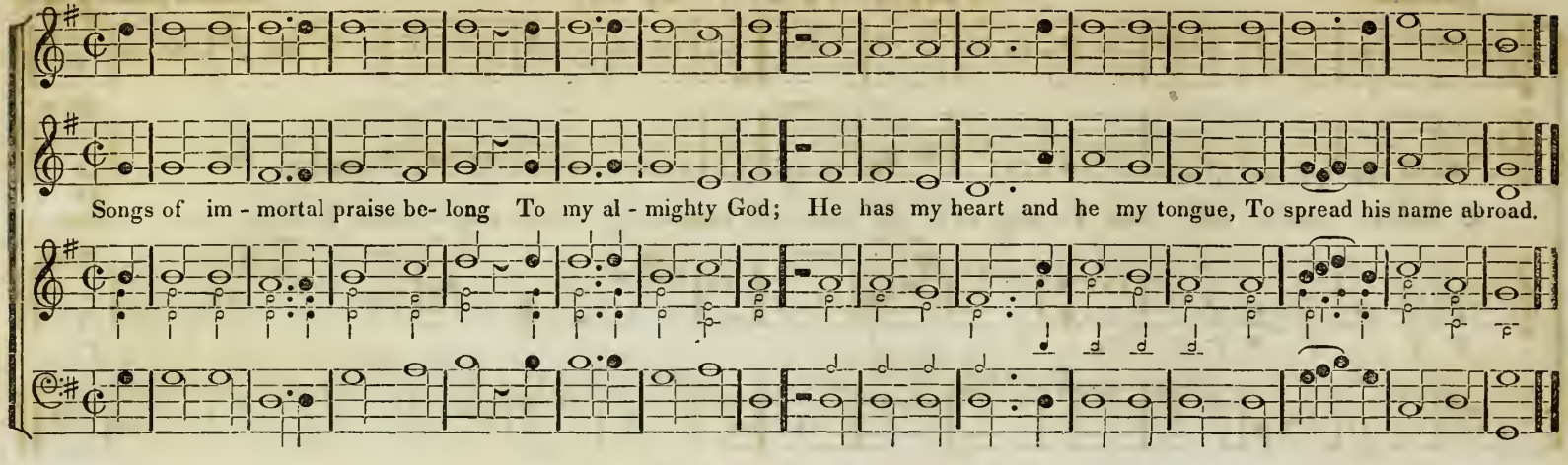
WAYNESBORO. C. M.

Common Hymn.



ALLEGRO VIVO.

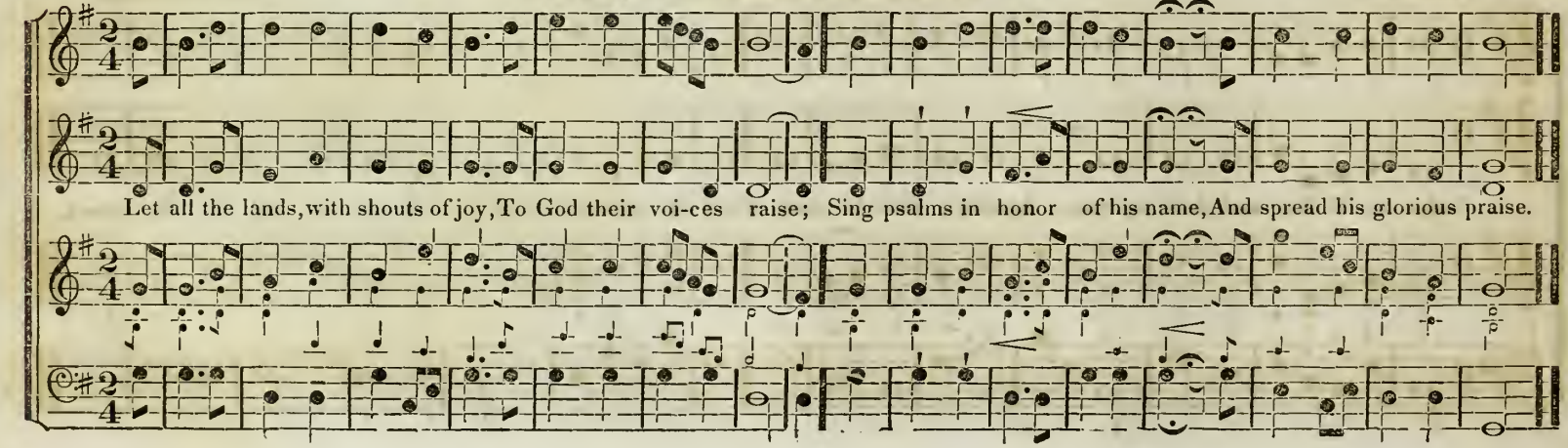
IRELAND. C. M.



UN POCO ALLEGRETTO.

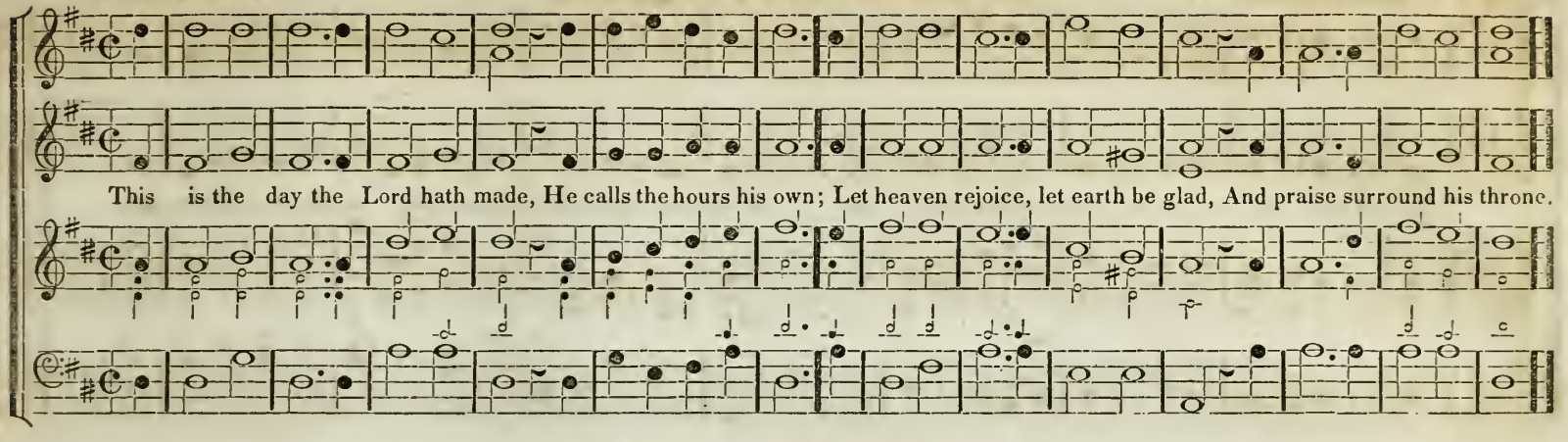
MARLOW. NEW C. M.

From the Ancient Lyre.



ALLEGRO ASSAI.

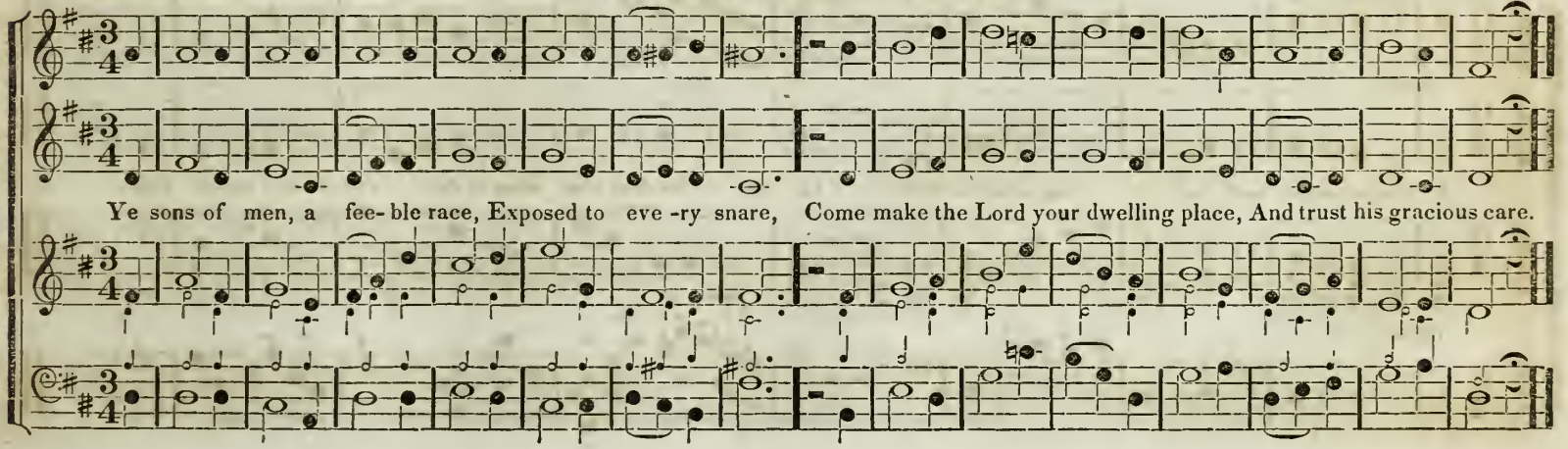
NASHVILLE. C. M.



MODERATO.

NATCHEZ. C. M.

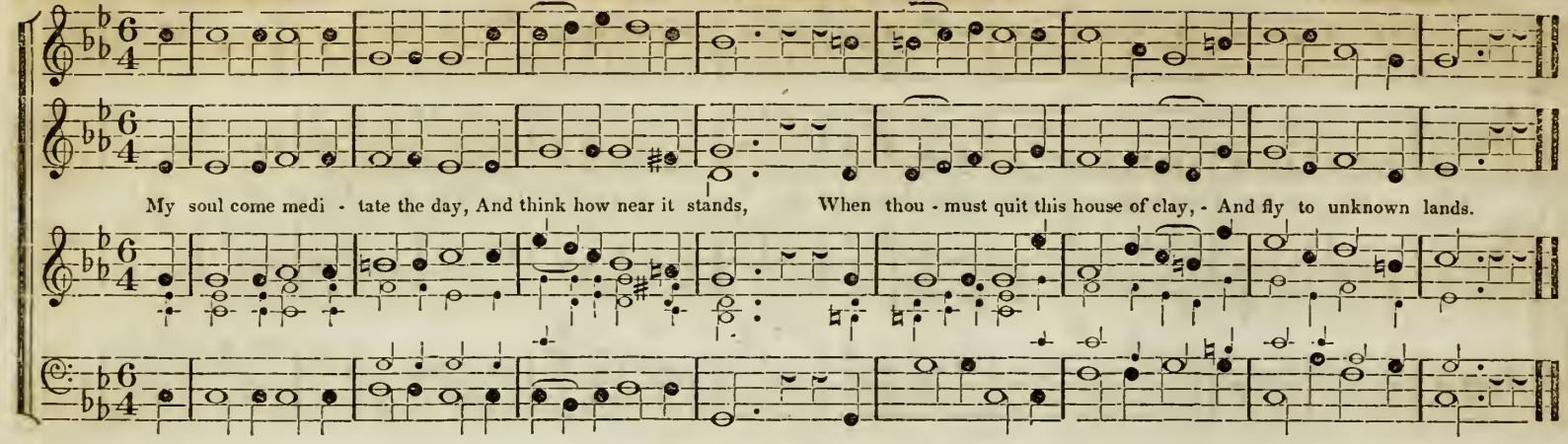
Common Hymn.



128 ALLEGRO MODERATO.

ROMBERG. C. M.

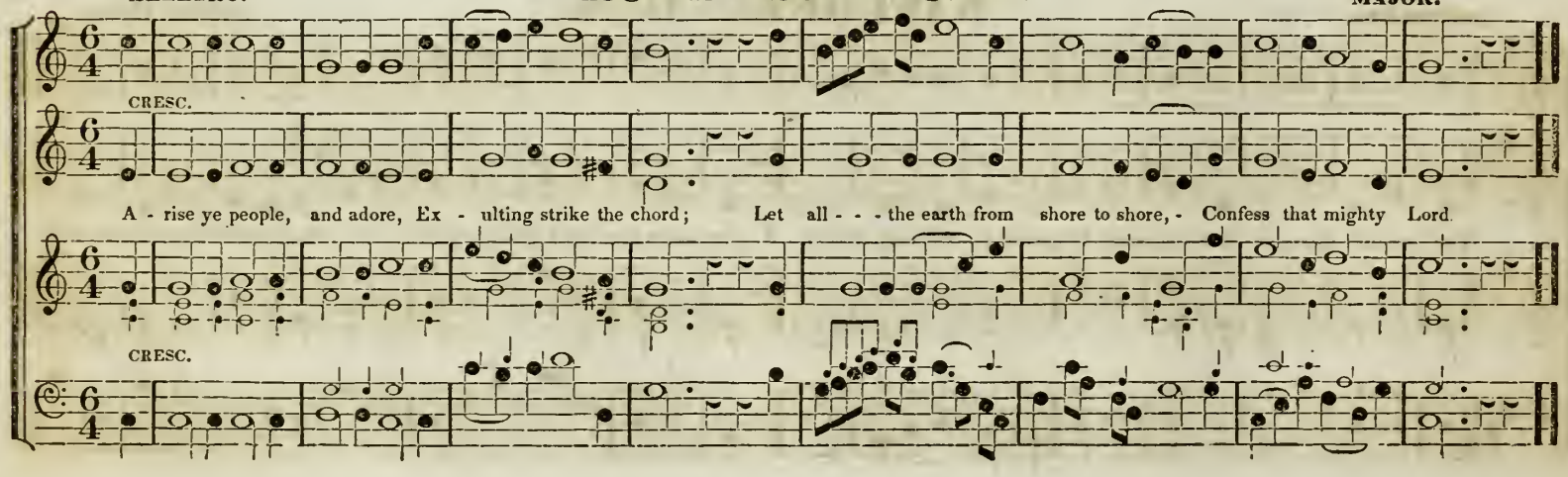
Common Hymn.
MINOR.



ALLEGRO.

ROMBERG. C. M.

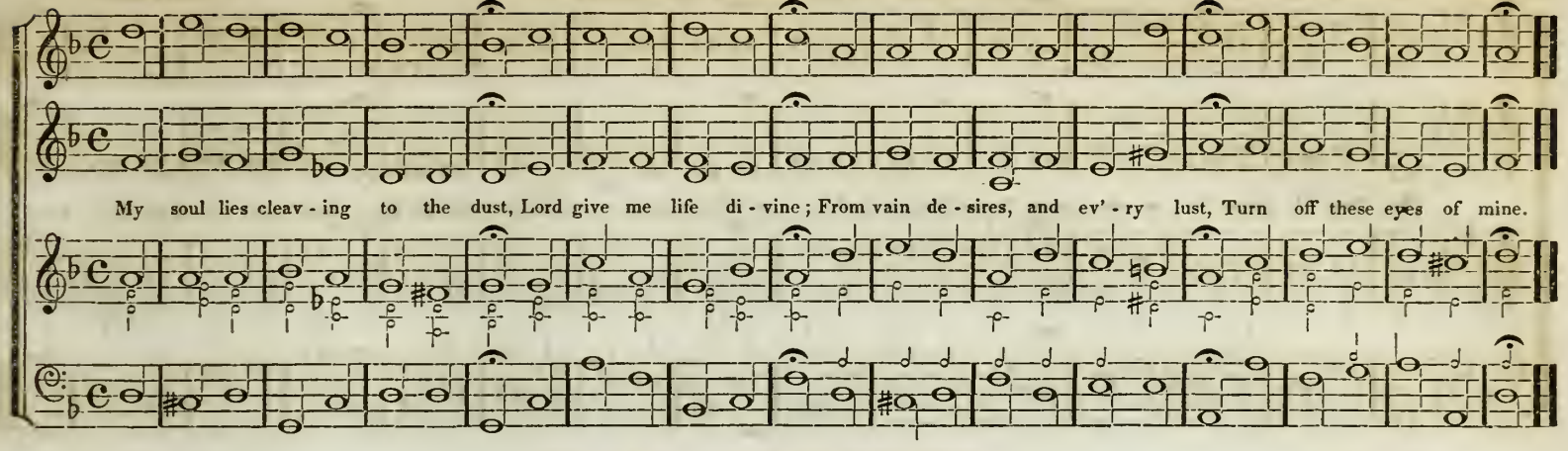
Common Hymn.
MAJOR.



CHORAL.

DEVOTION. C. M.

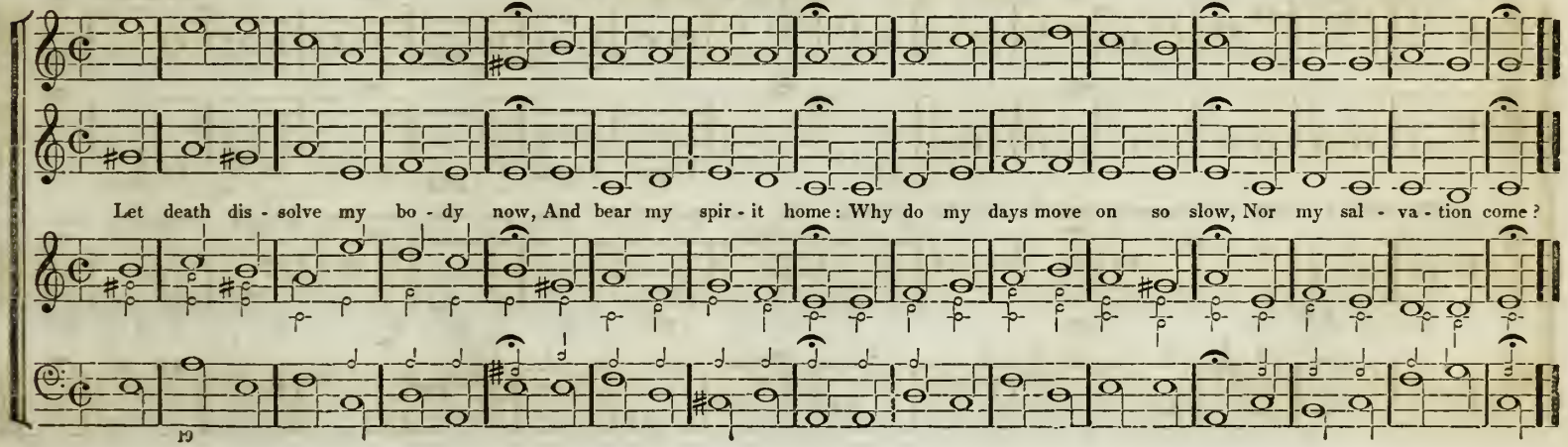
Common Choral.



CHORAL.

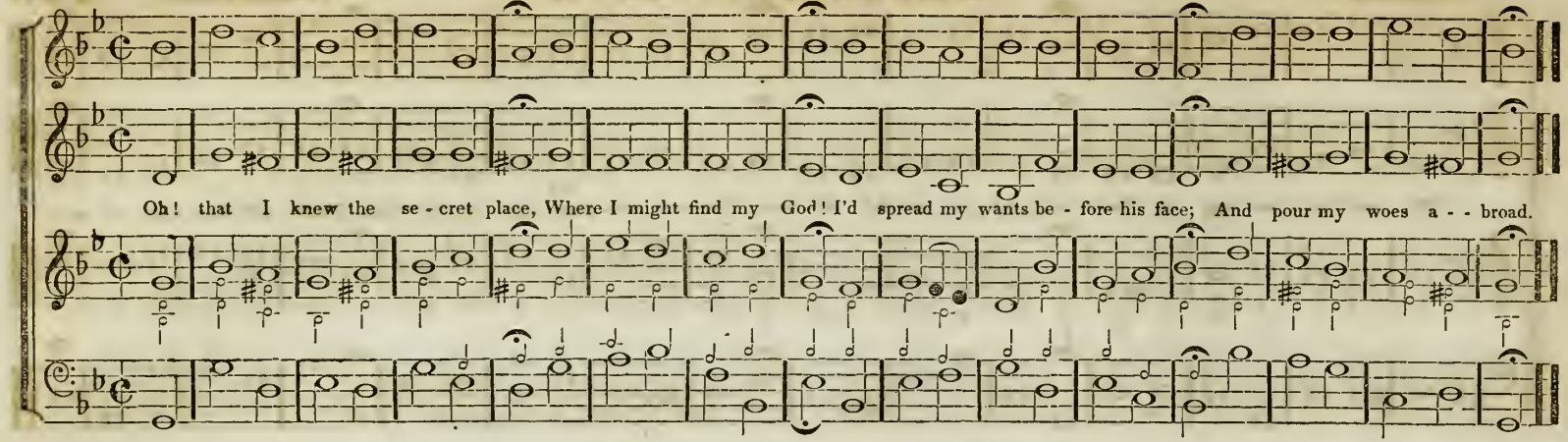
DARKNESS. C. M.

Common Choral.



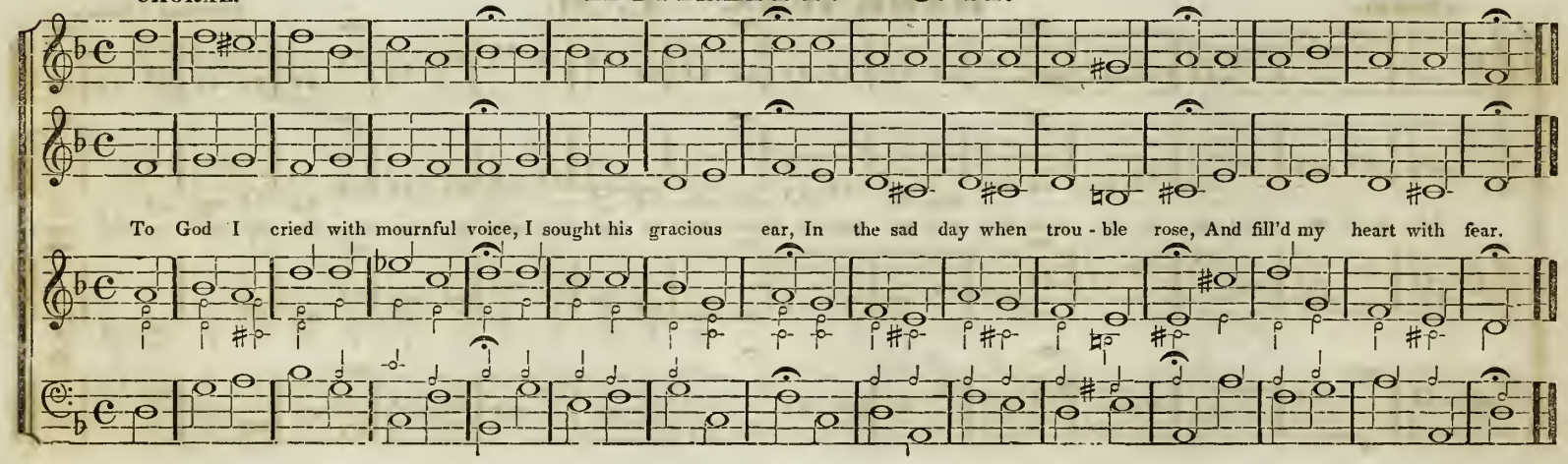
CHORAL.

SINNER. C. M.



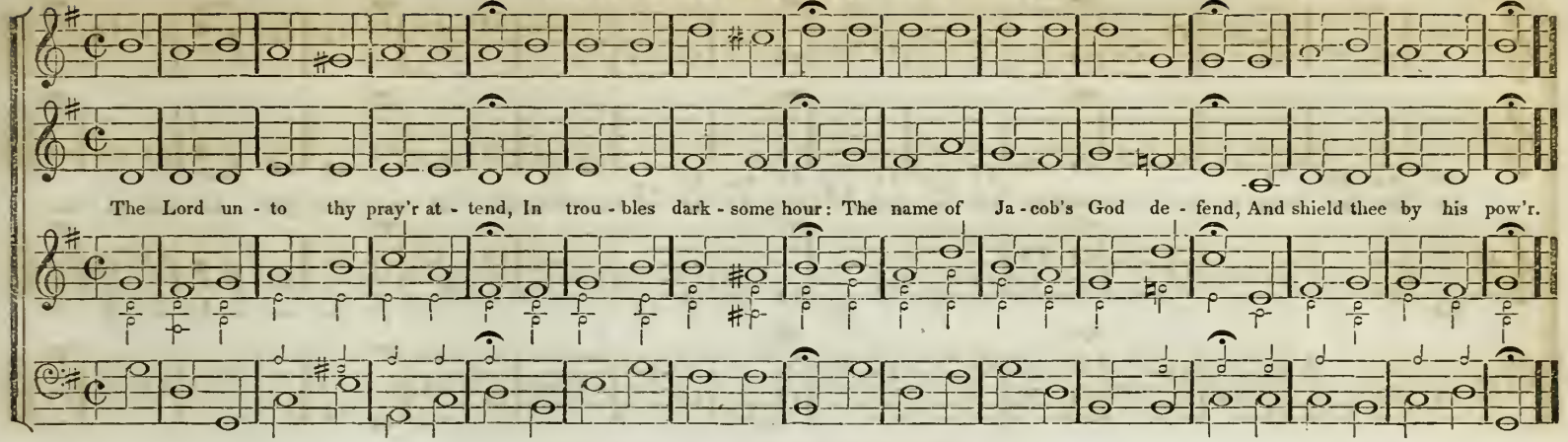
CHORAL.

HUMILITY. C. M.



CHORAL.

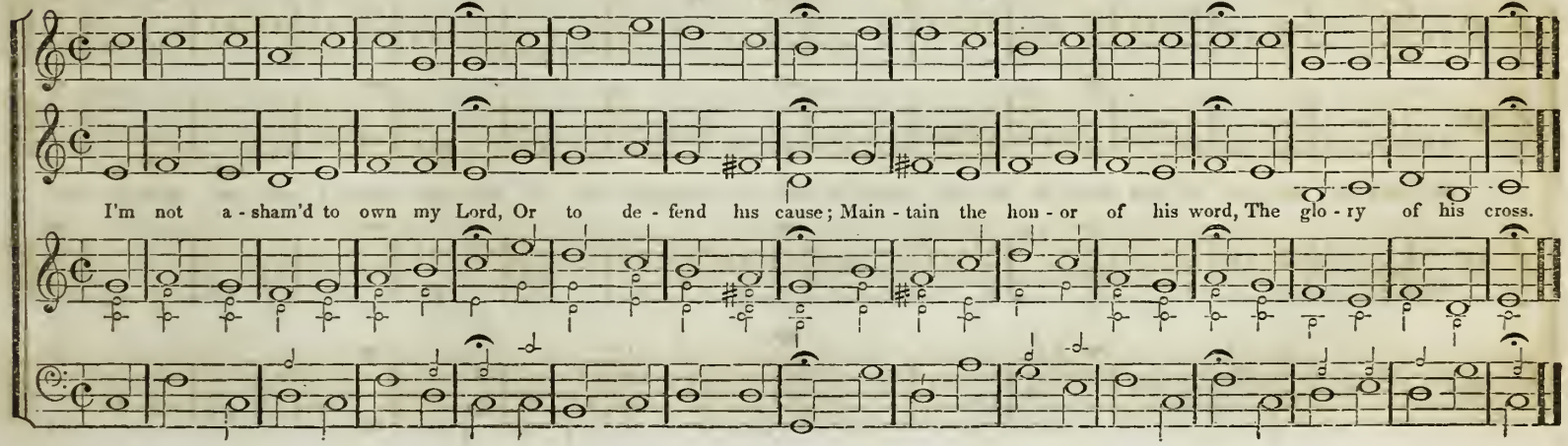
HOFMEISTER. C. M.



CHORAL.

FESKA. C. M.

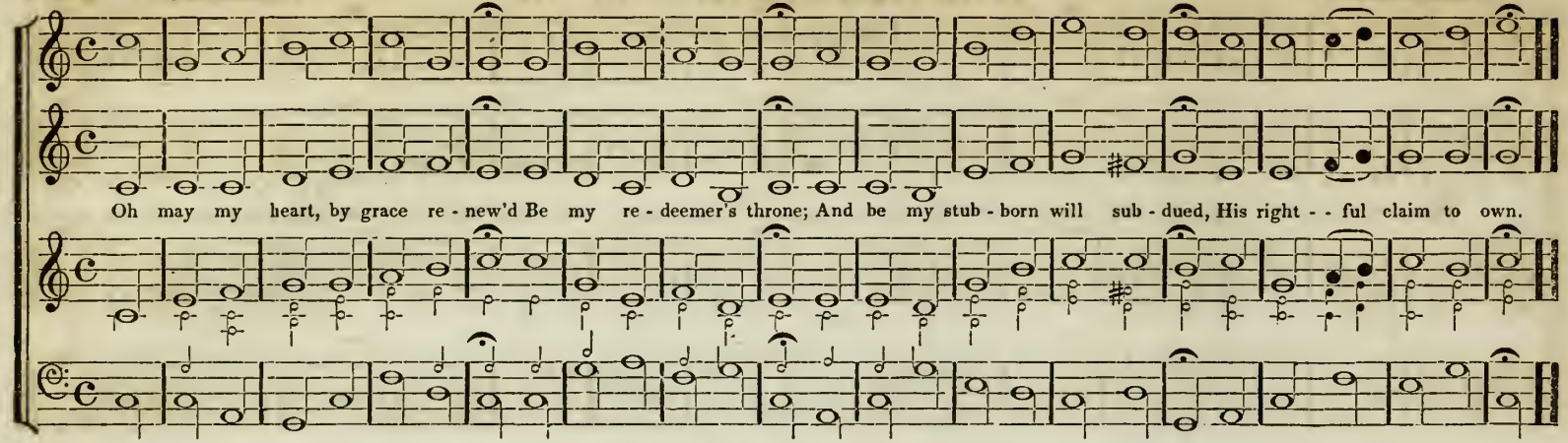
Common Choral.



CHORAL.

LENT. C. M.

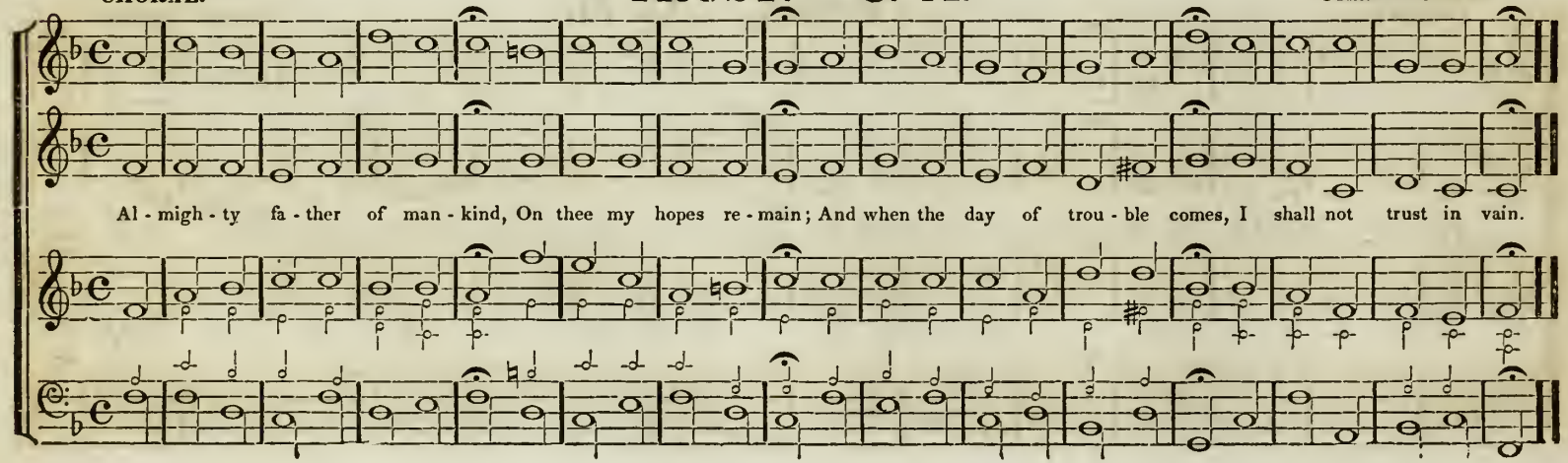
Common Choral.



CHORAL.

TRUST. C. M.

Common Choral.



DORIA. C. M. Two Stanzas.

CHORAL.

ALTO.

A - mid thy wrath, re - mem - ber love, Re - store thy ser - vant Lord; Nor let a fath - er's chast'ning, Prove like an a - venger's sword.

SECOND STANZA.

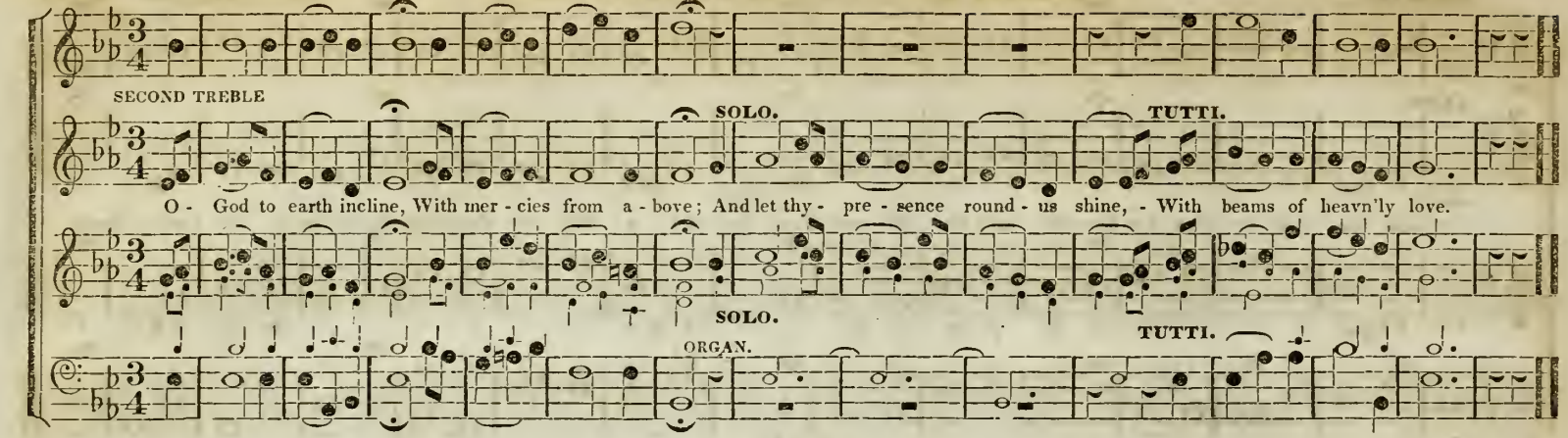
Each Stanza may be used separately.

My sins a hea - vy load ap - pear, And o'er my head are gone, The bur - den Lord, I can - not bear, Nor e'er the guilt a - tone.

150 ALLEGRETTO.

ZACCHEUS. S. M.

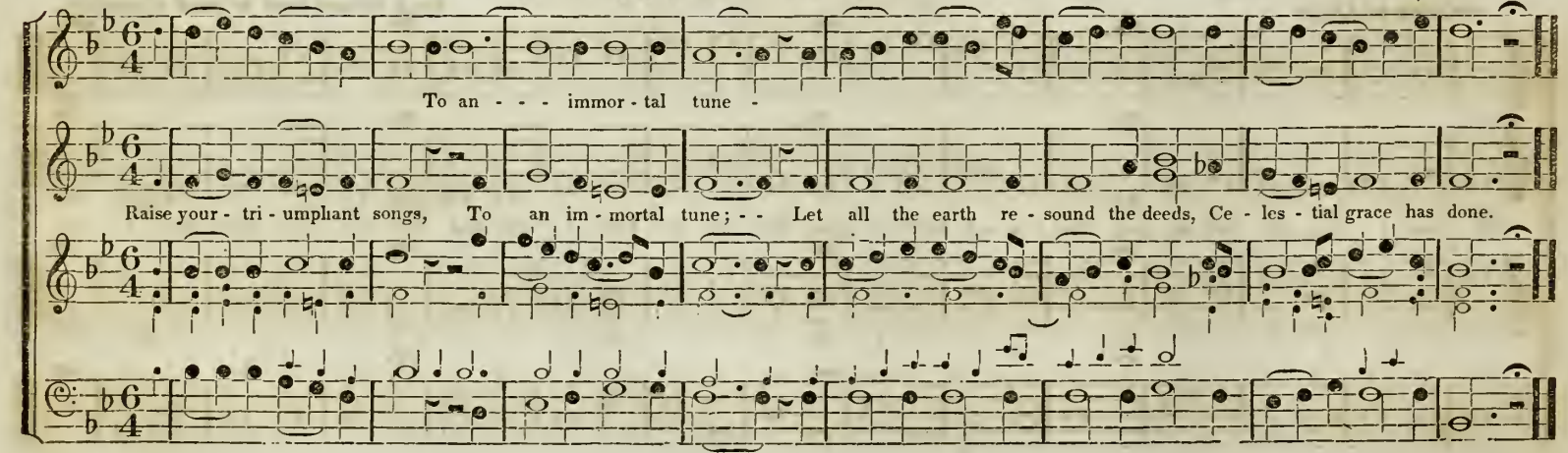
Common Hymn.

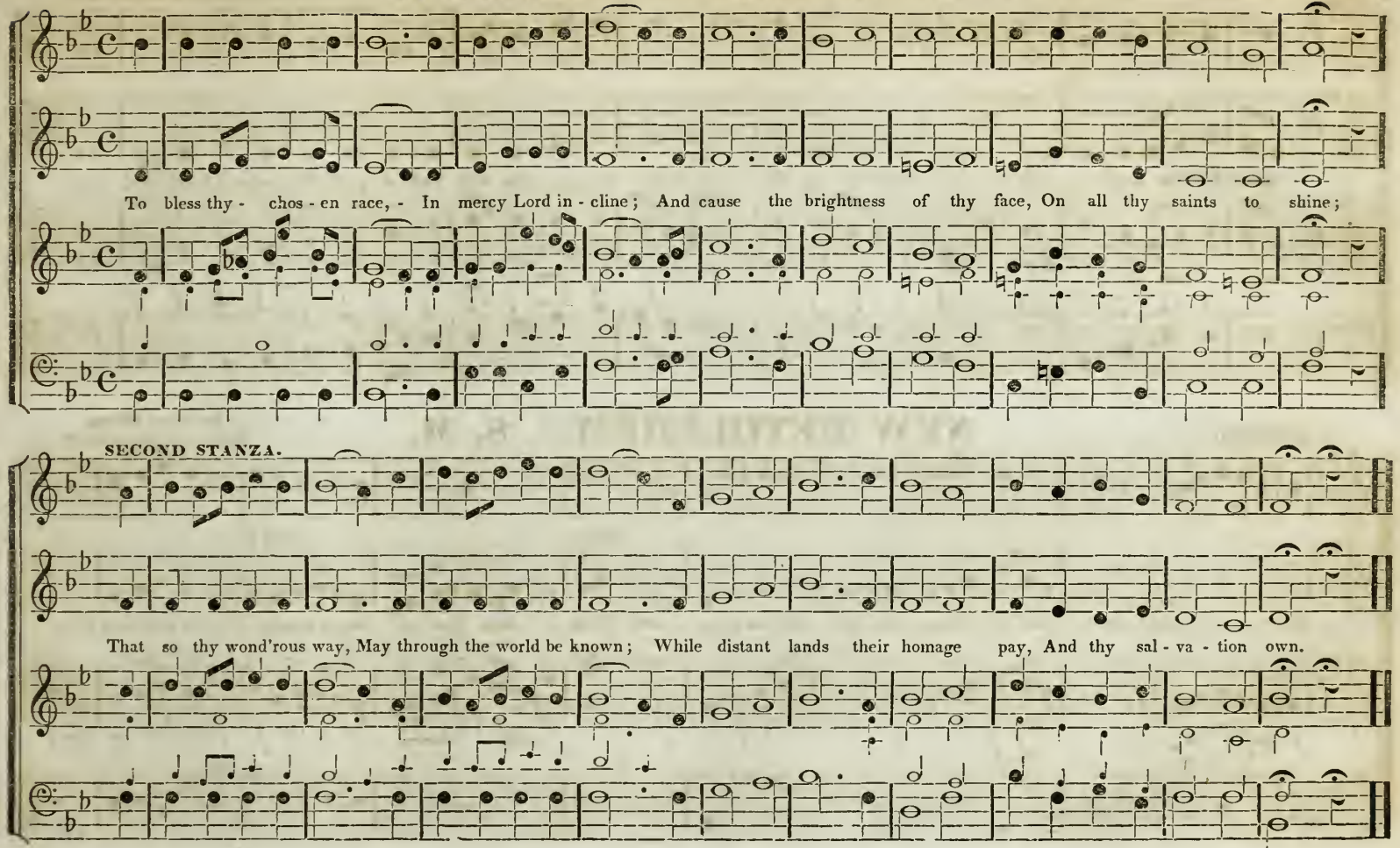


ALLEGRO ASSAI.

FESTIVAL TUNE. S. M.

Common Hymn.
Without the verses No. 4, and 5.

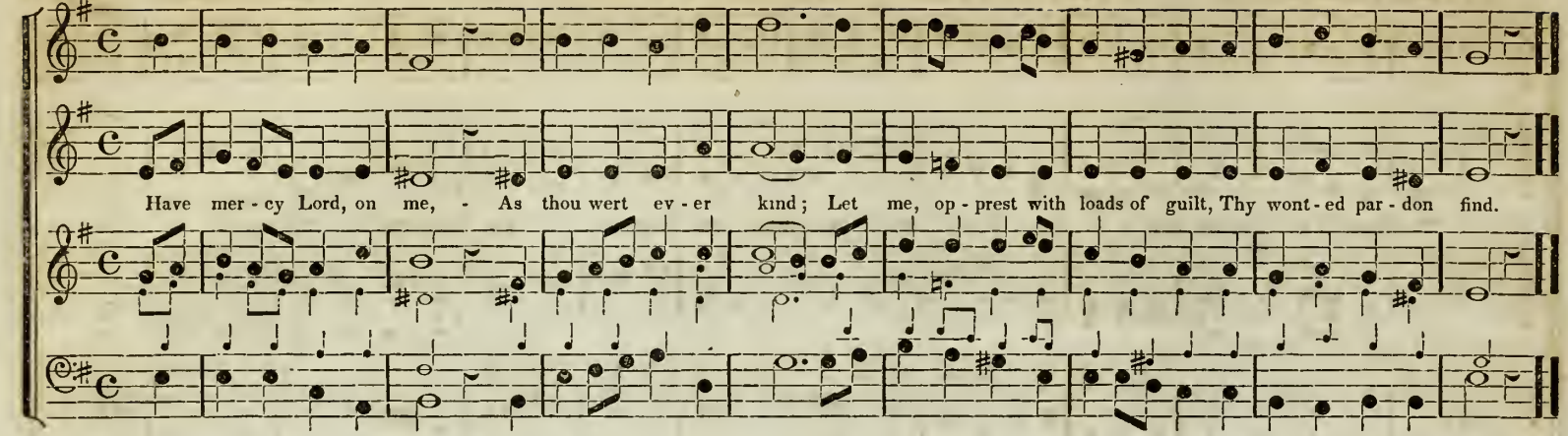



To bless thy - chos - en race, - In mercy Lord in - cline; And cause the brightness of thy face, On all thy saints to shine;
SECOND STANZA.
That so thy wond'rous way, May through the world be known; While distant lands their homage pay, And thy sal - va - tion own.

UN POCO ALLEGRETTO.

LATRIA. S. M.

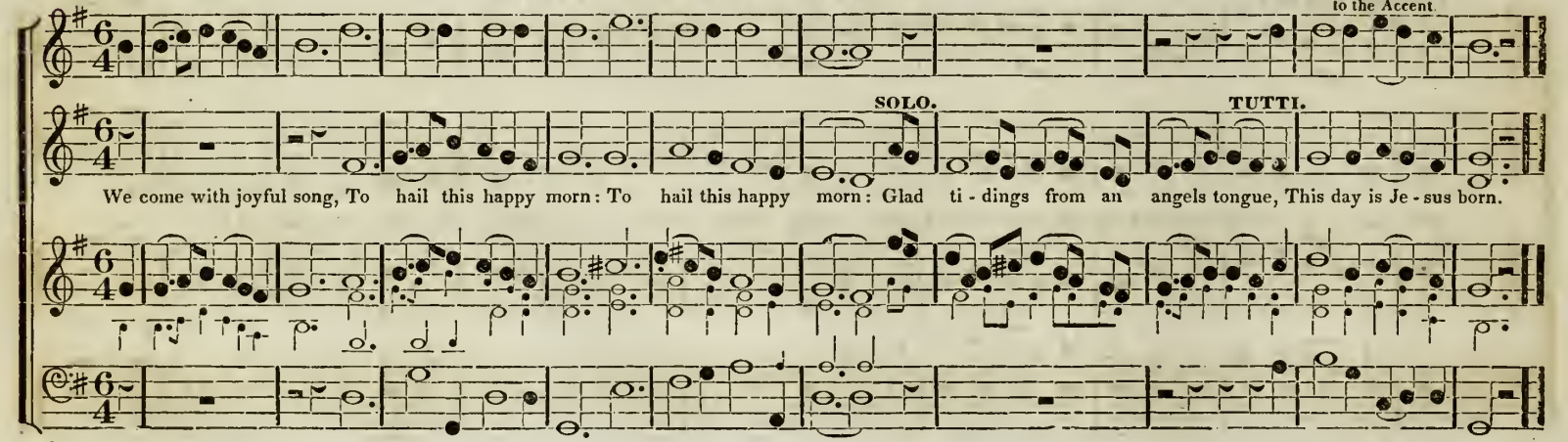
Common Hymn.



ALLEGRO.

NEW BETHLEHEM. S. M.

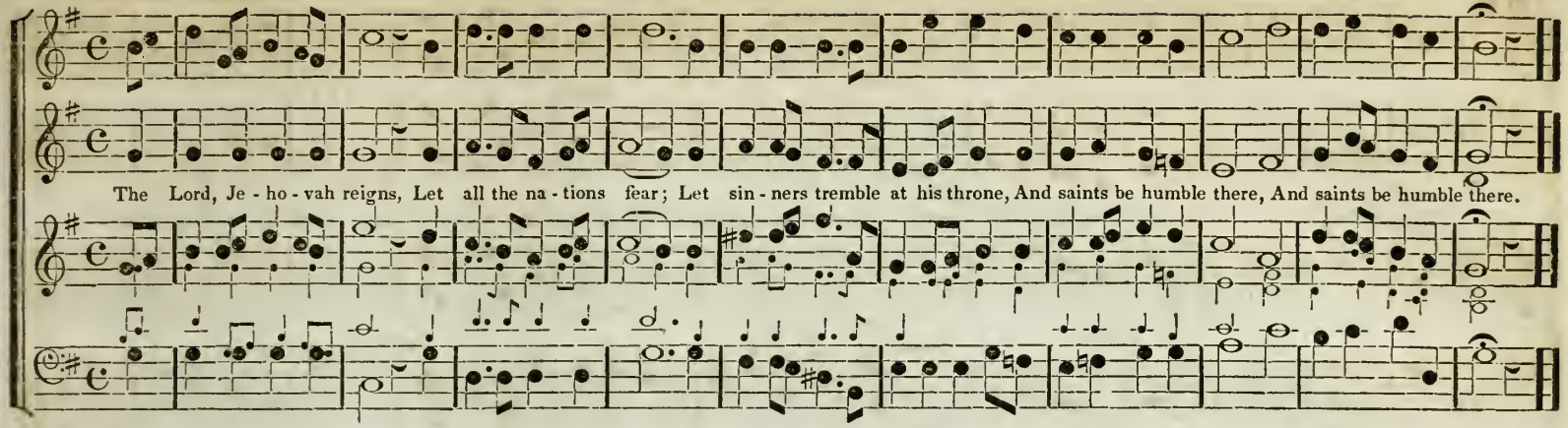
Peculiar Hymn.
May be used with attention to the Accent.



UN POCO ALLEGRETTO

ISAIAH. S. M.

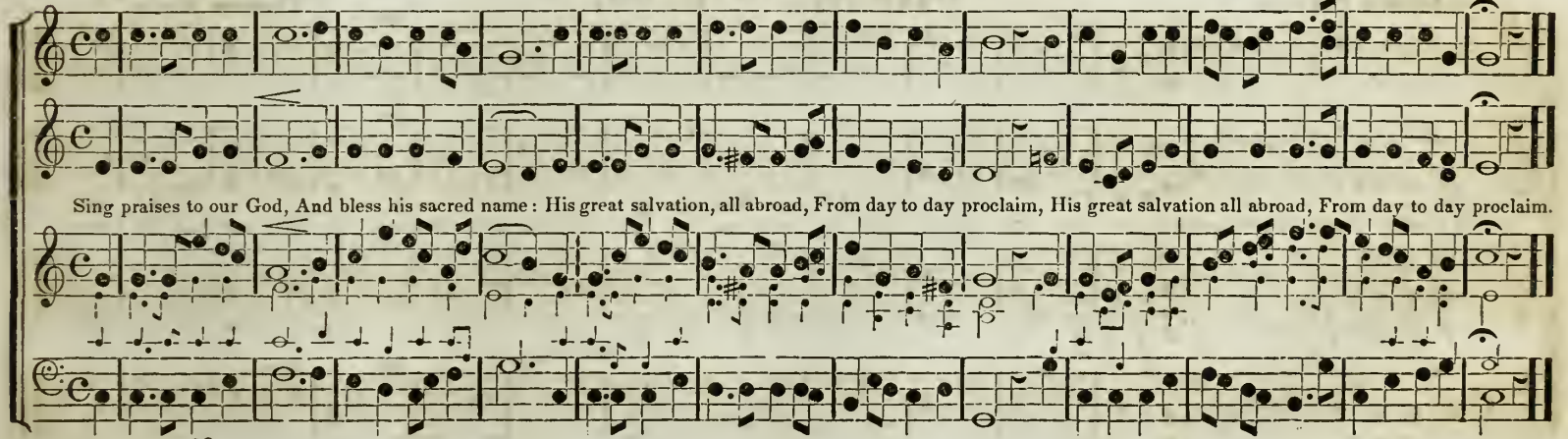
Common Hymn.



UN POCO ALLEGRO.

LYSTRA. S. M.

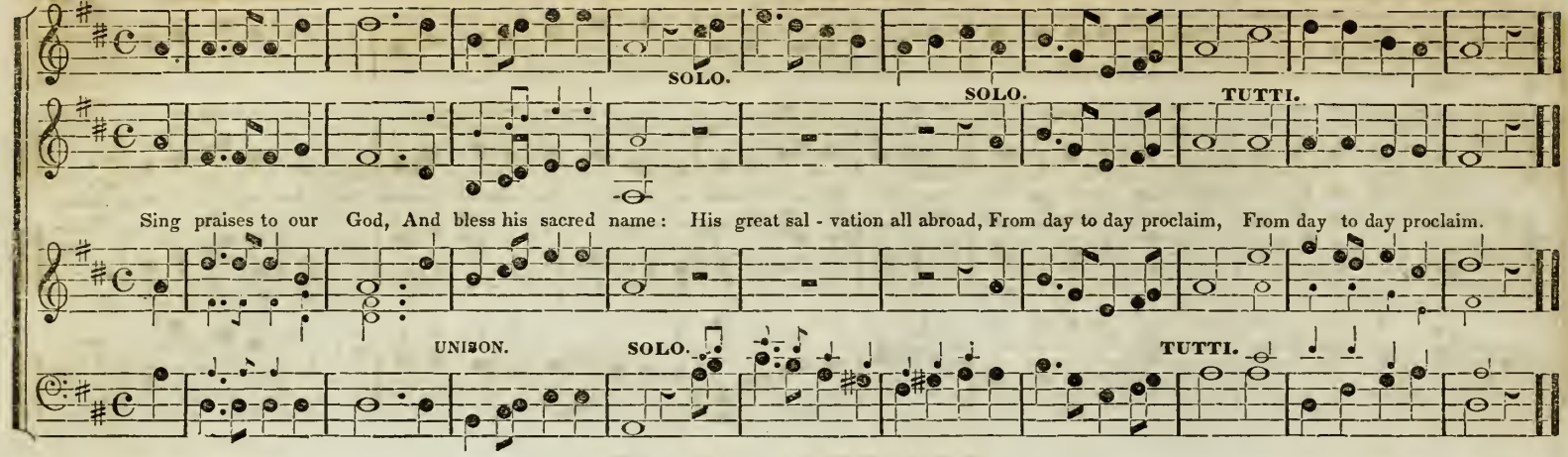
Common Hymn.



154 ALLEGRETTO.

TYCHICUS. S. M.

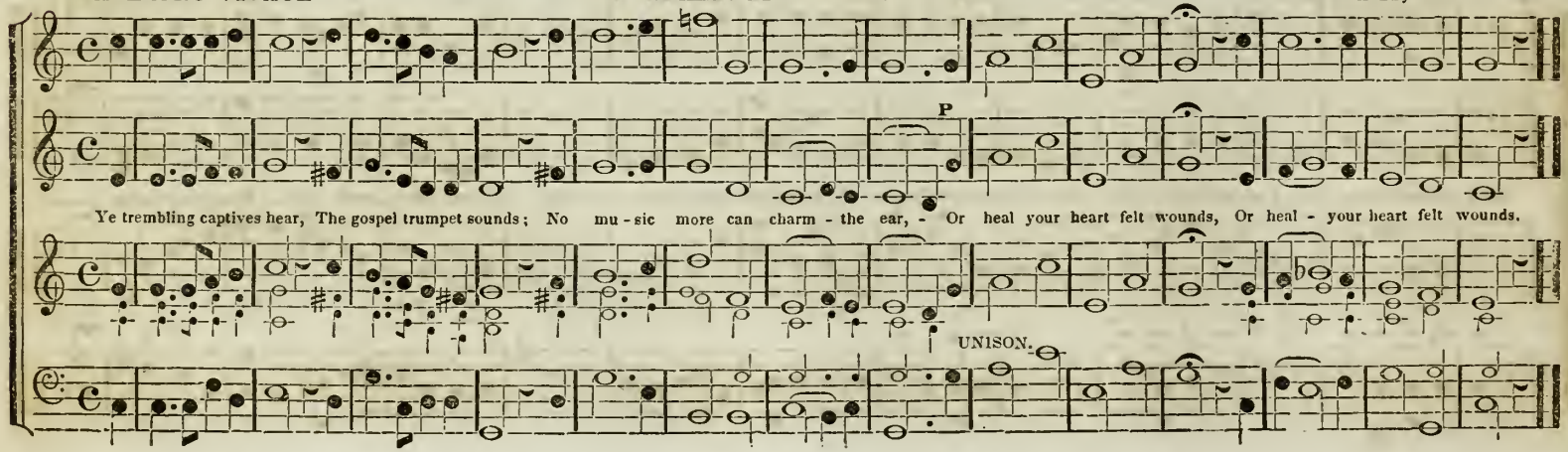
Common Hymn.



ALLEGRO VIVACE.

PHEBE. S. M.

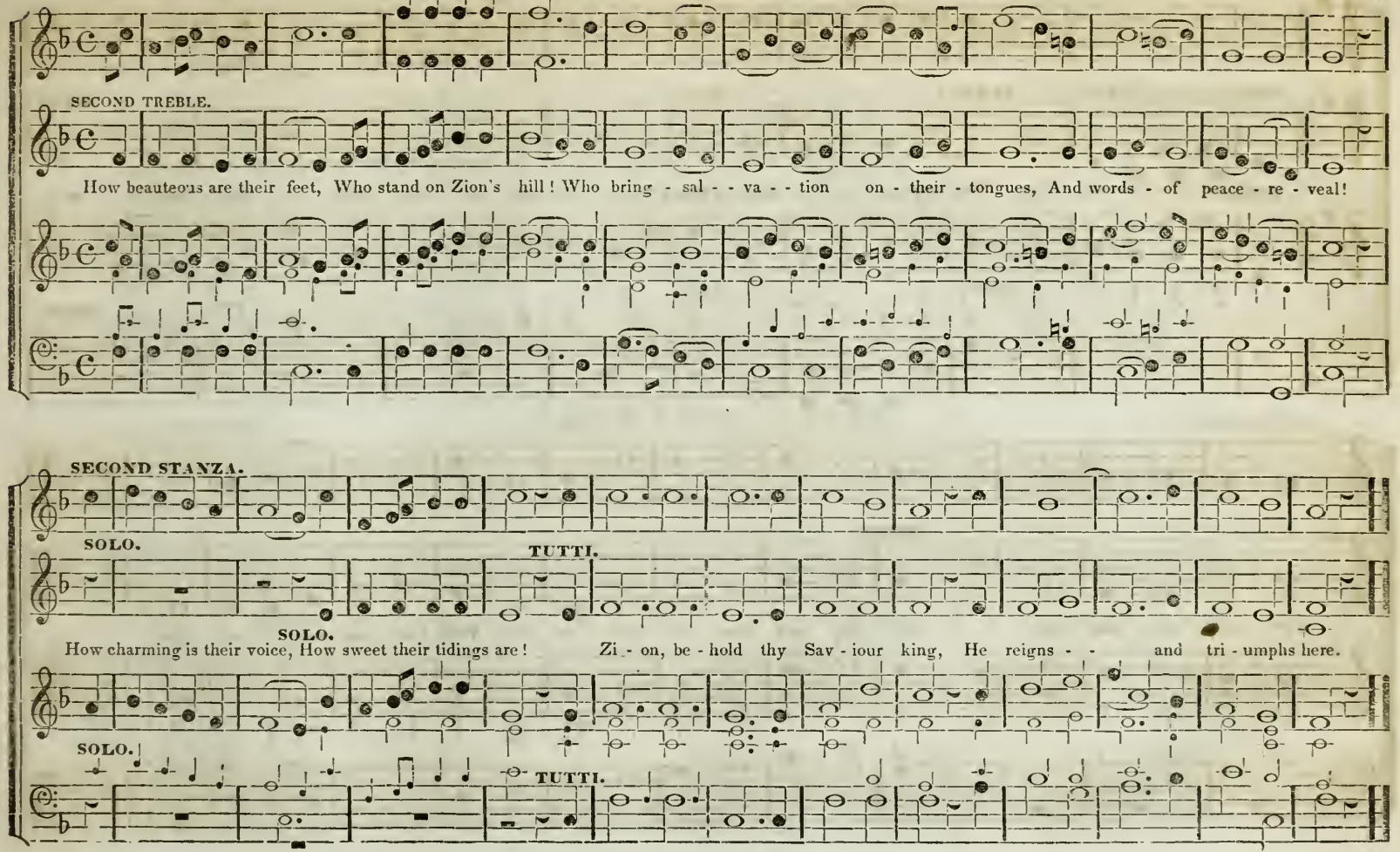
Common Hymn.



UN POCO ALLEGRO.

EPAPHRAS. S. M. Two Stanzas.

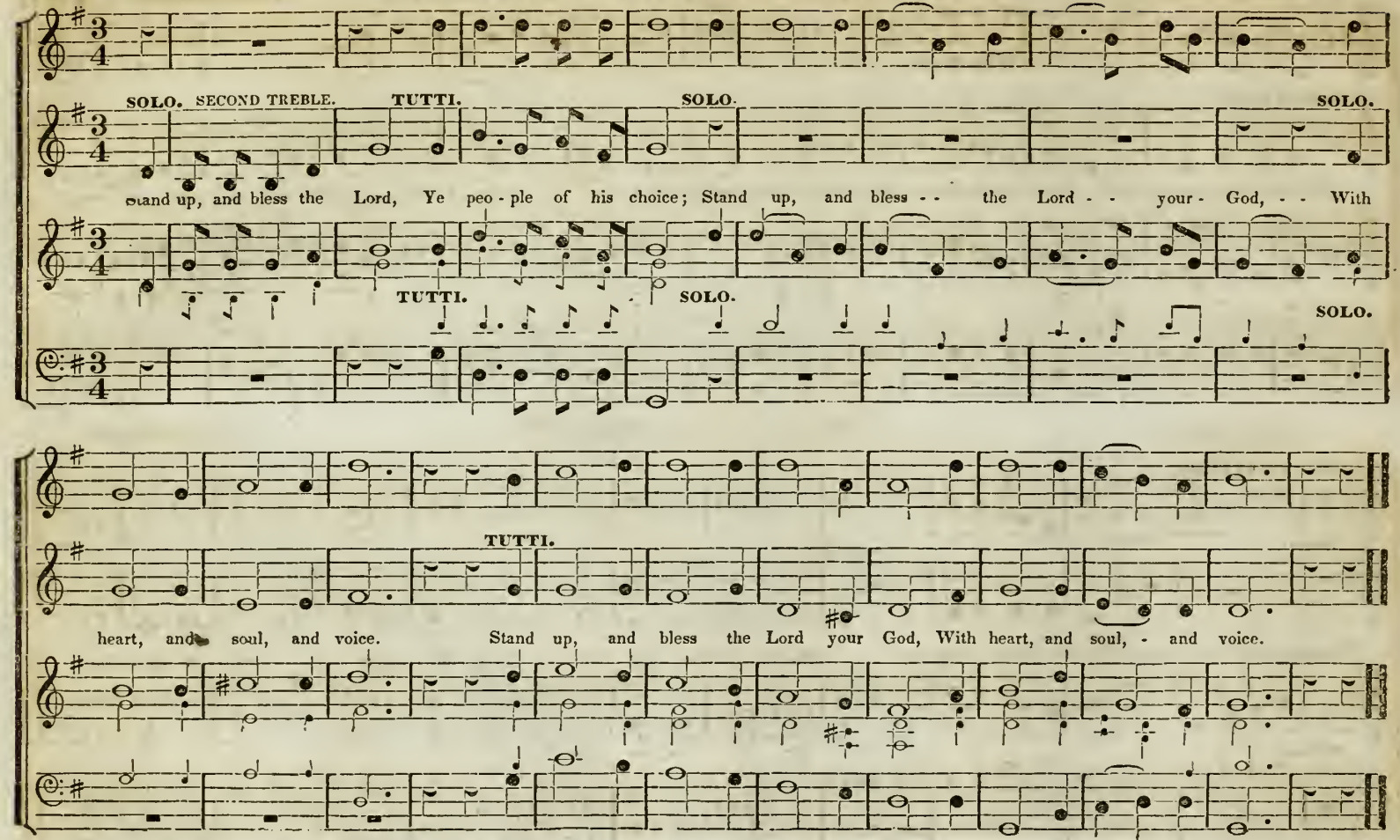
Common Hymn.



156 ALLEGRETTO.

TOMASCHECK. S. M.

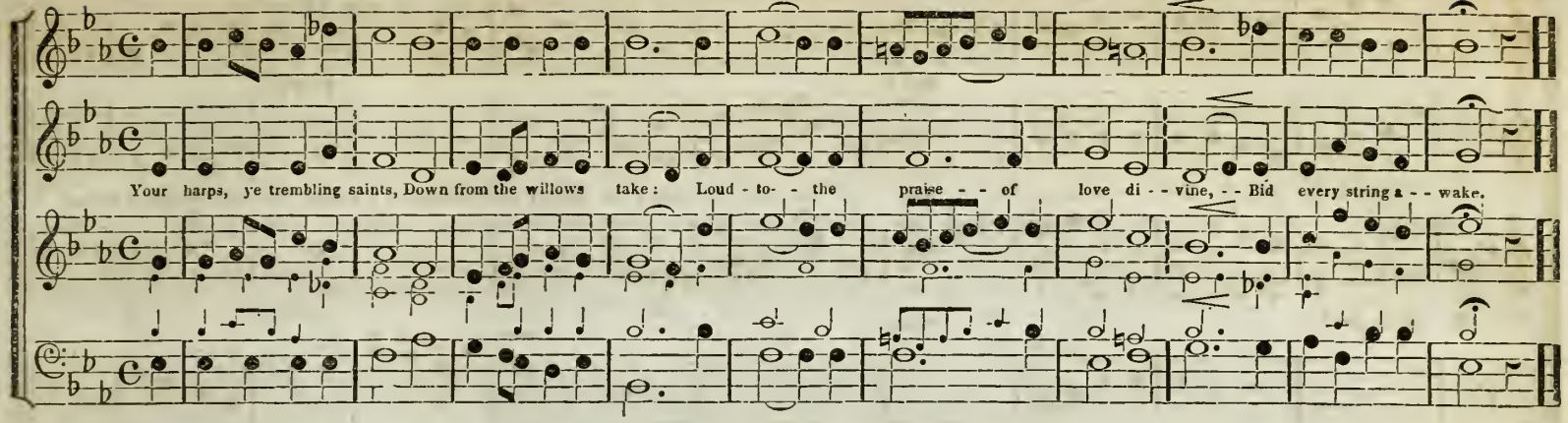
Common Hymn.
Accent peculiar.



ALLEGRETTO.

AGRICOLA. S. M.

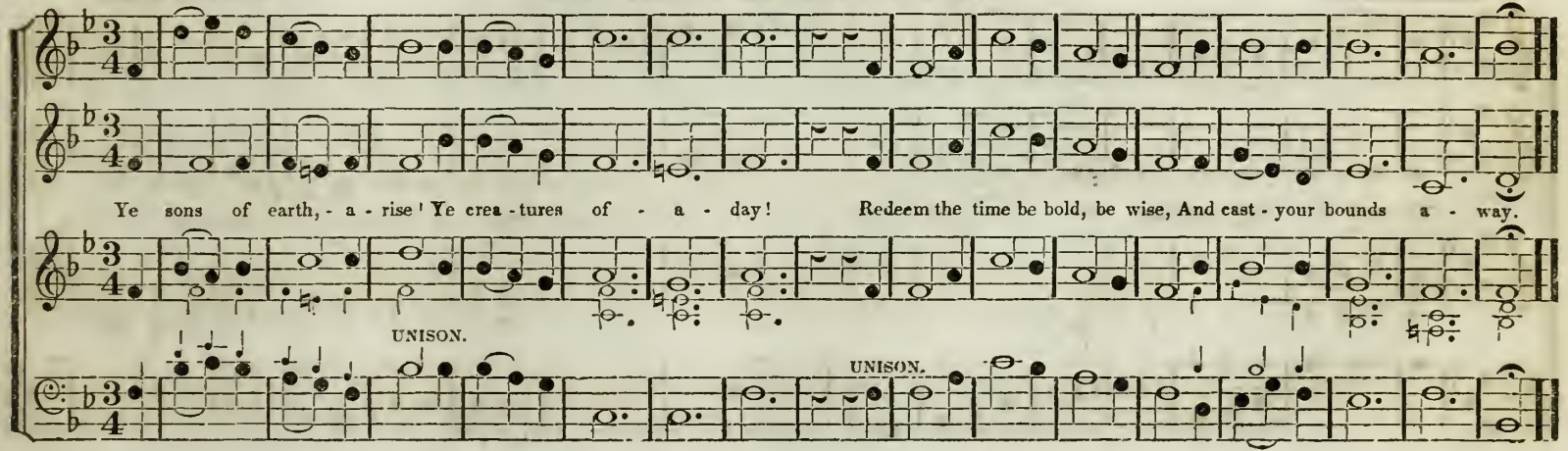
Common Hymn.



ALLEGRETTO.

VOLLAND. S. M.

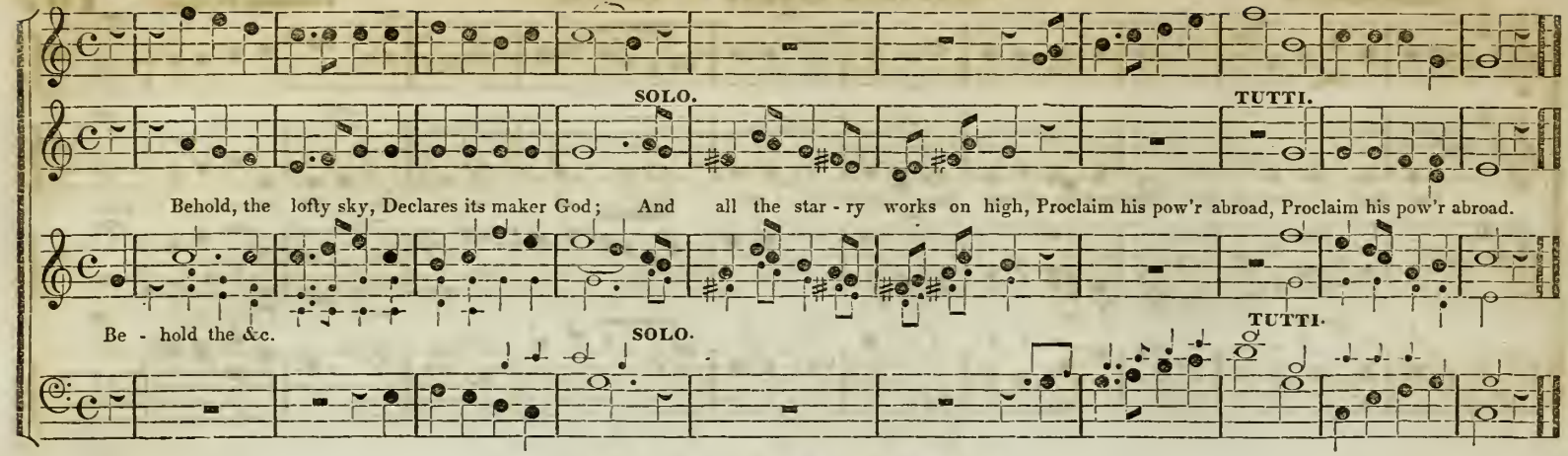
Common Hymn.



158 UN POCO ALLEGRO.

WEINLICH. S. M.

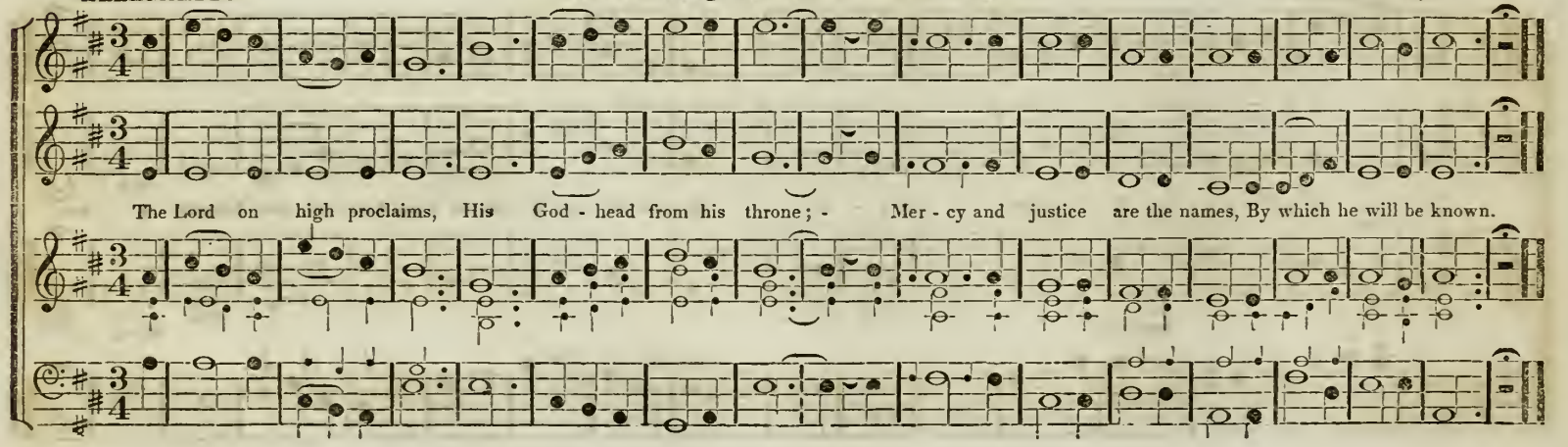
Common Hymn.
Musical Sense Peculiar.



ALLEGRETTO.

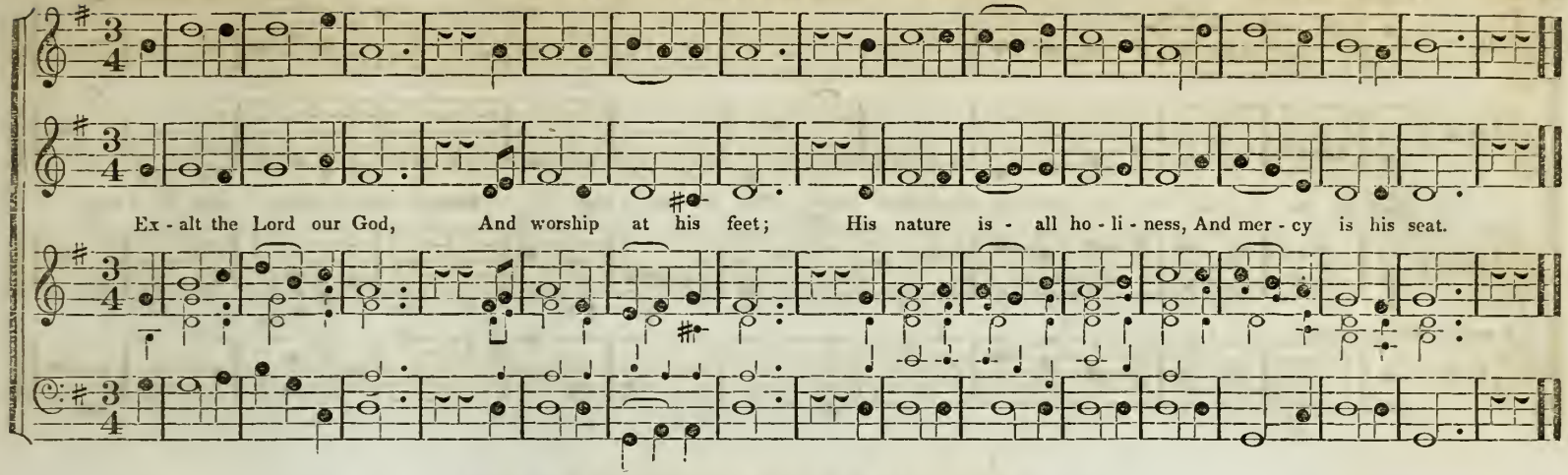
NEUKOMM. S. M.

Common Hymn.



ZUMSTEG. S. M.

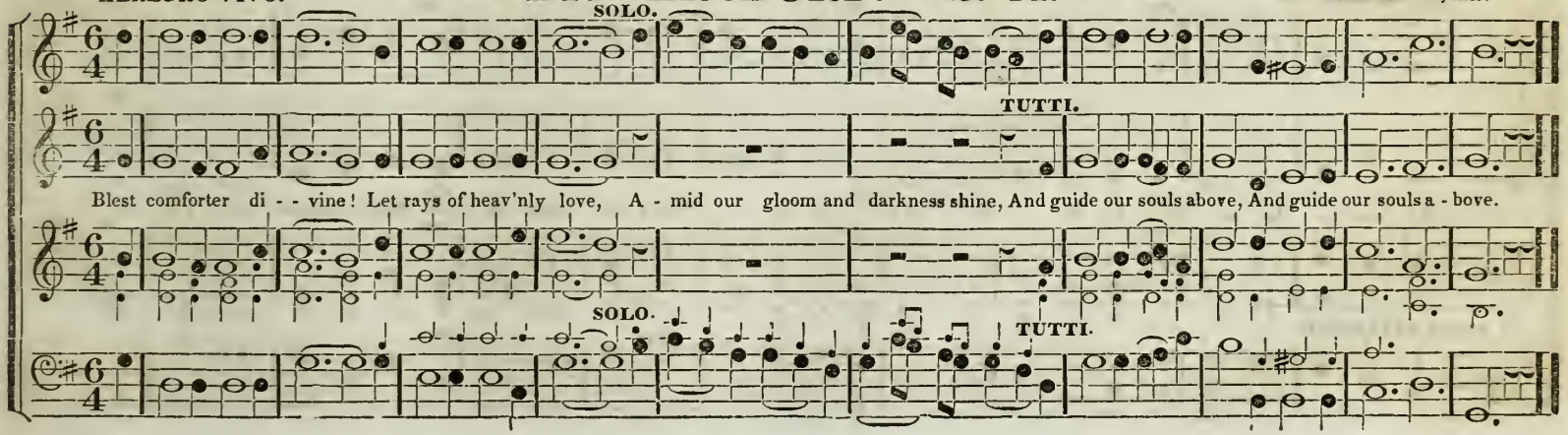
ALLEGRO.



DITTERSDORF. S. M.

ALLEGRO VIVO.

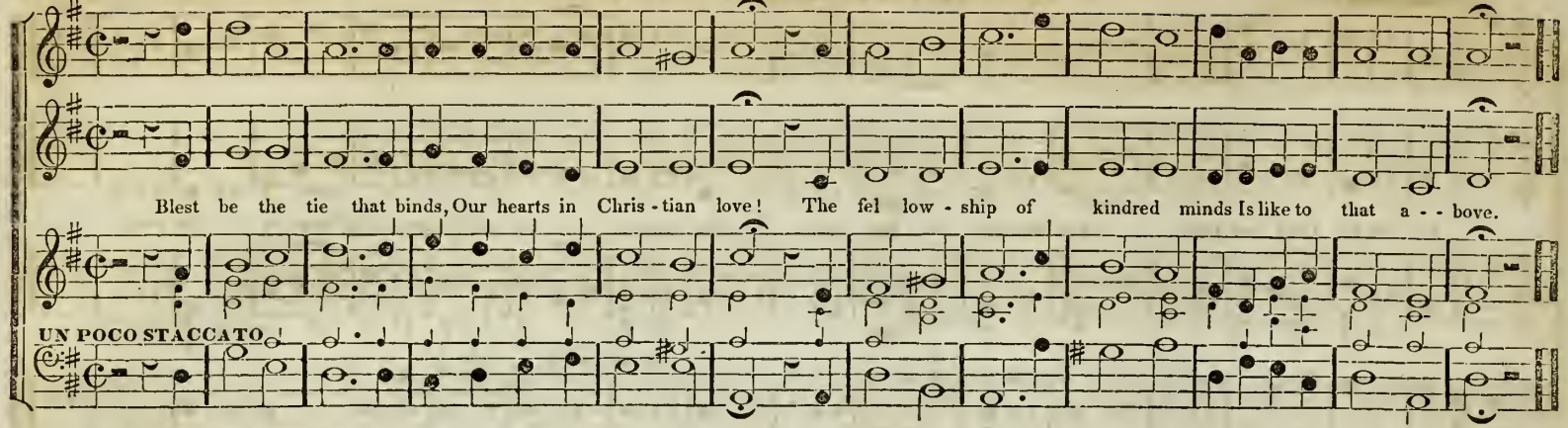
Common Hymn.



ALLA BREVE.

DANZI'S CHANT. S. M.

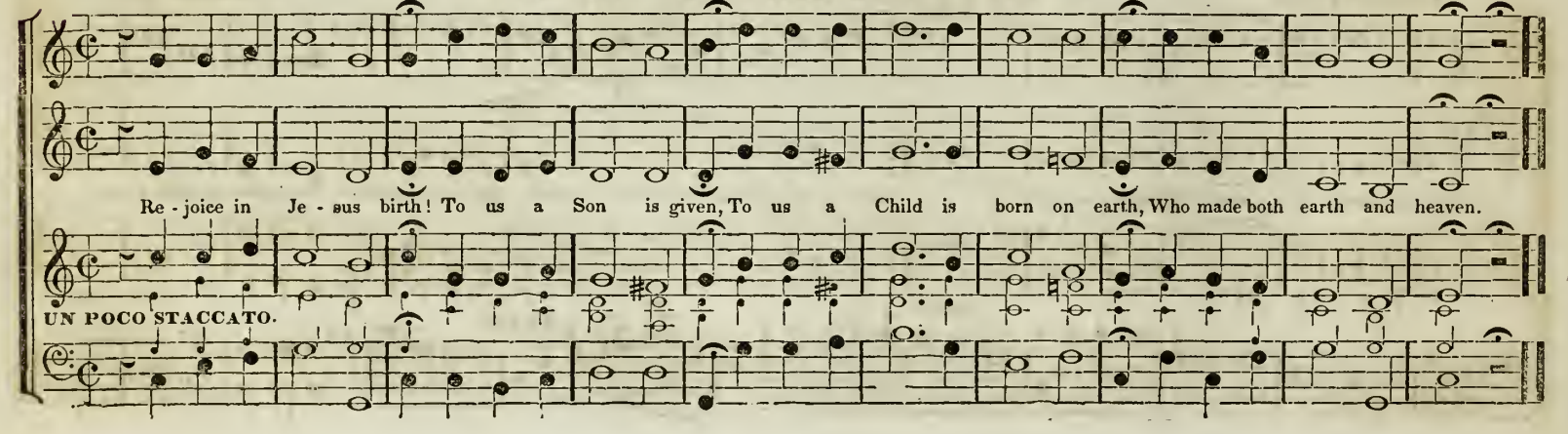
Common Hymn.



ALLA BREVE.

CHRISTMAS CHANT. S. M.

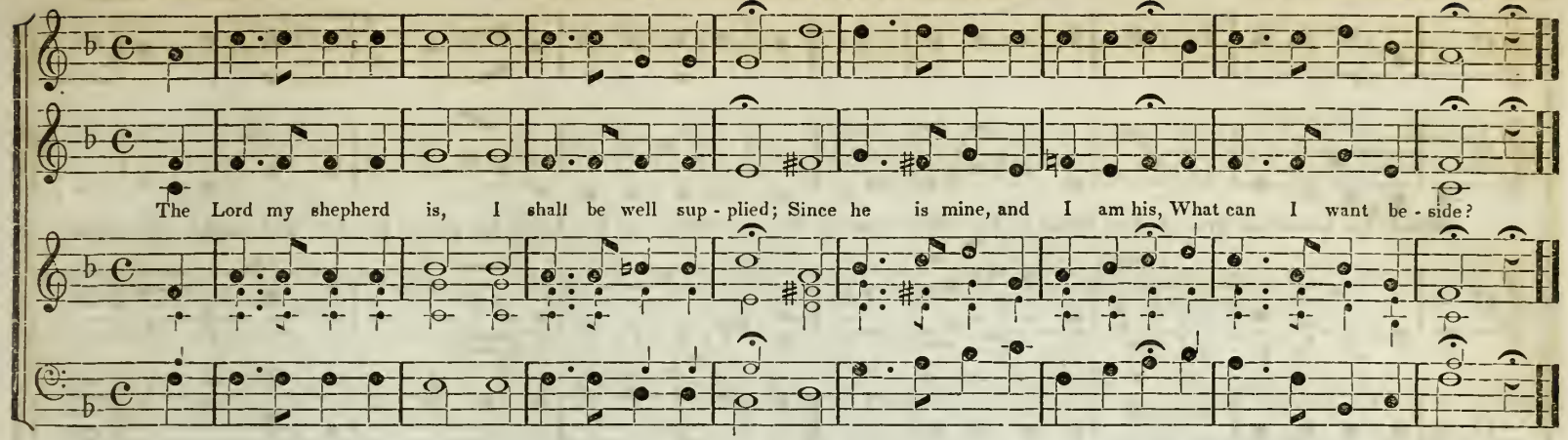
Common Hymn.



UN POCO ALLEGRO.

PASTORAL CHANT. S. M.

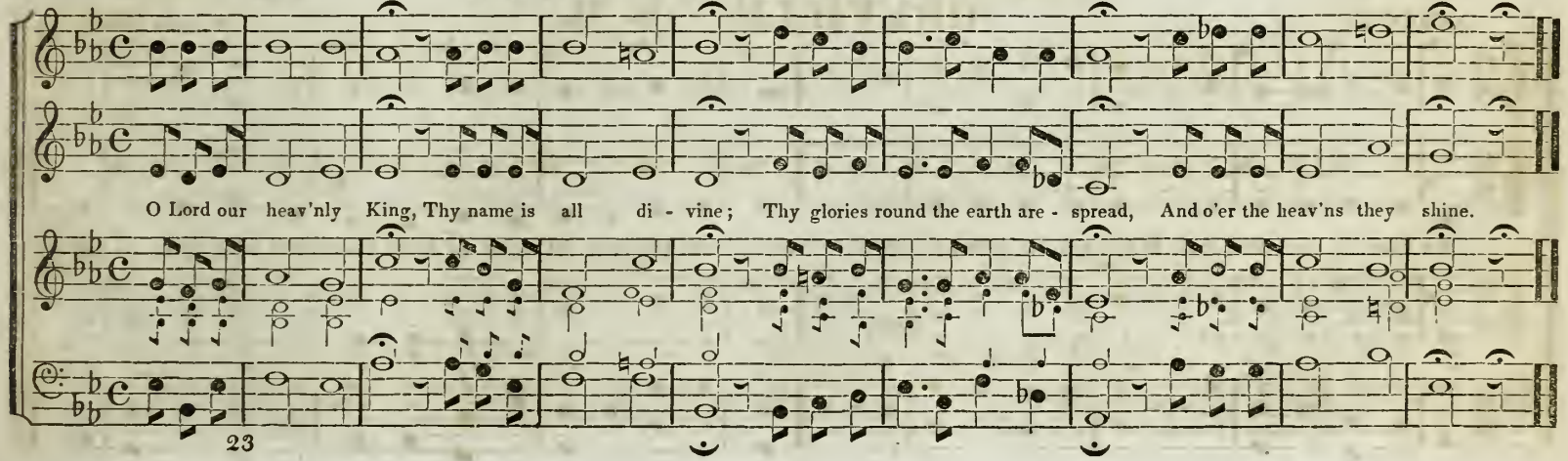
Common Hymn.



UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

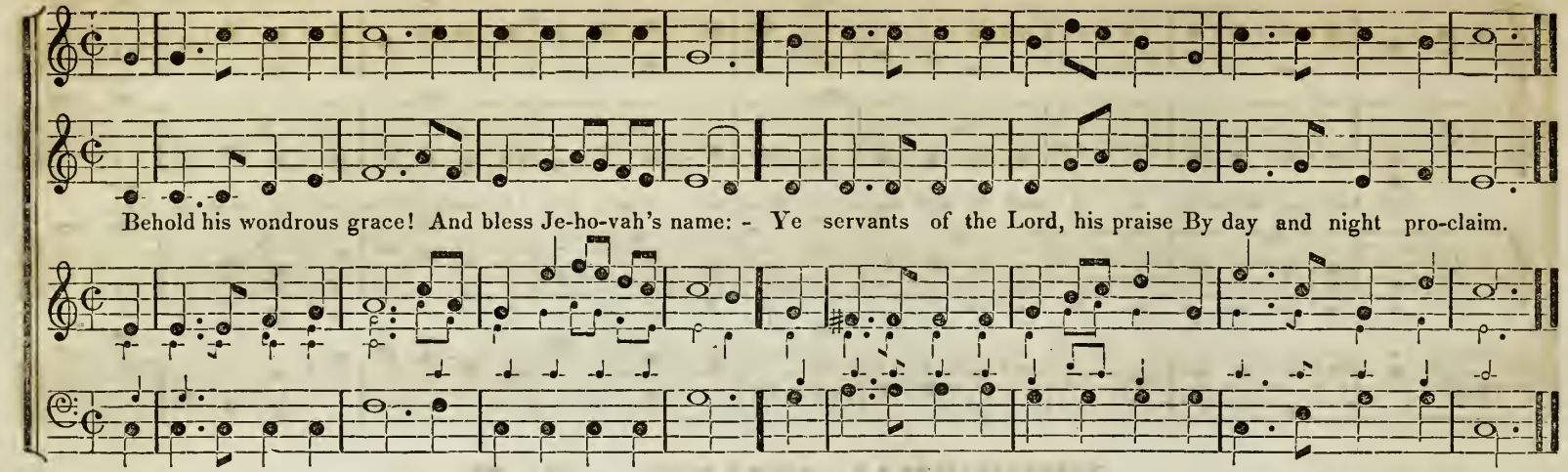
Common Hymn.



178 ALLEGRO ASSAI.

HARPSHEAD. S. M.

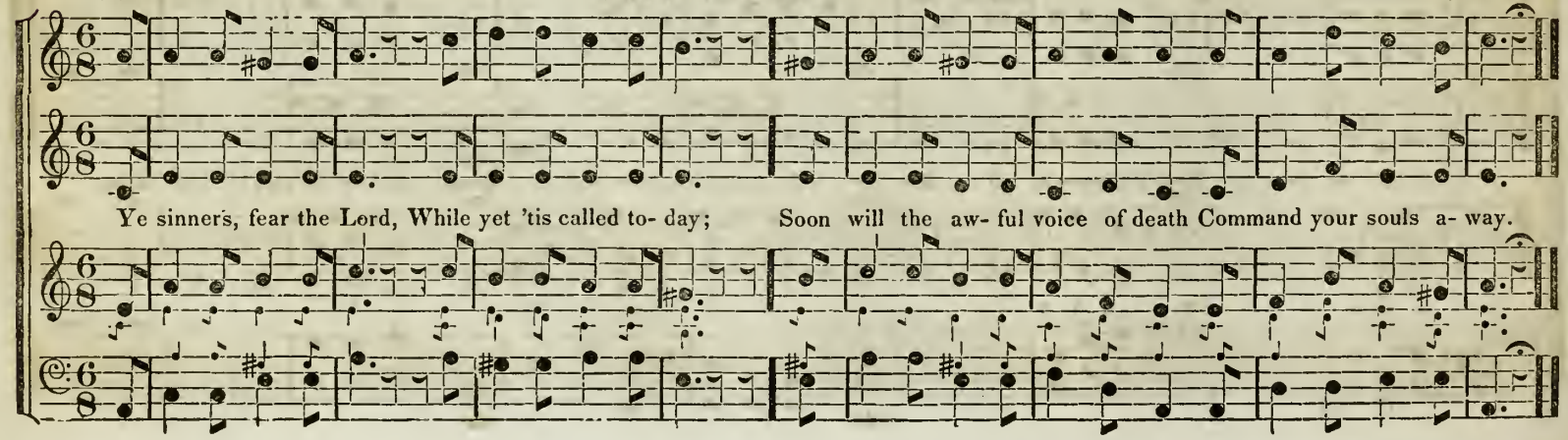
Common Hymn.



ANDANTE.

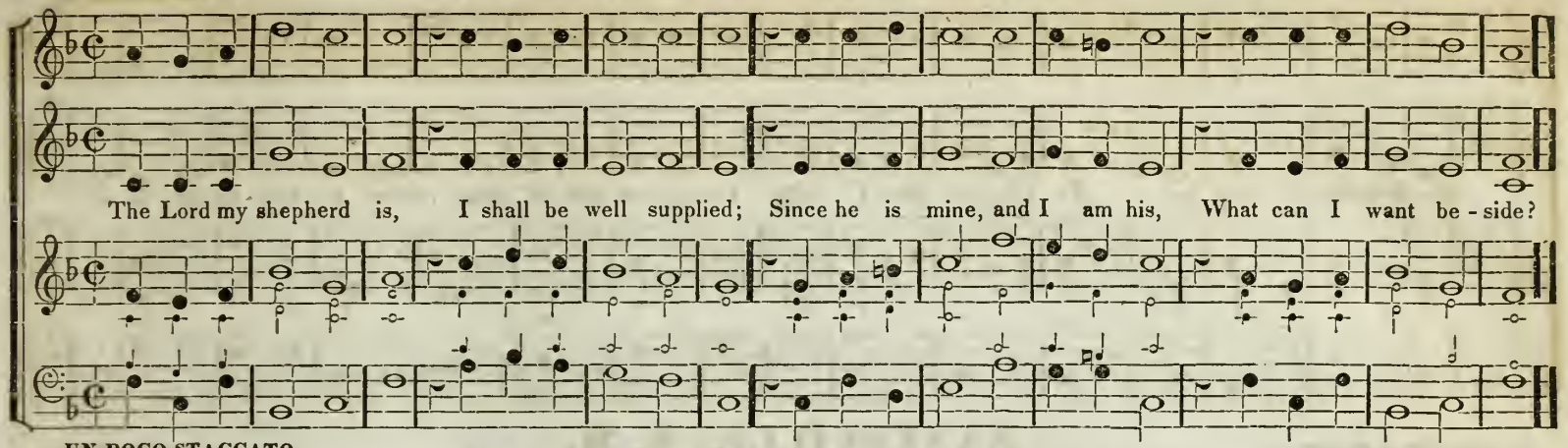
OREVILLE. S. M.

Common Hymn.



ALLA BREVE.

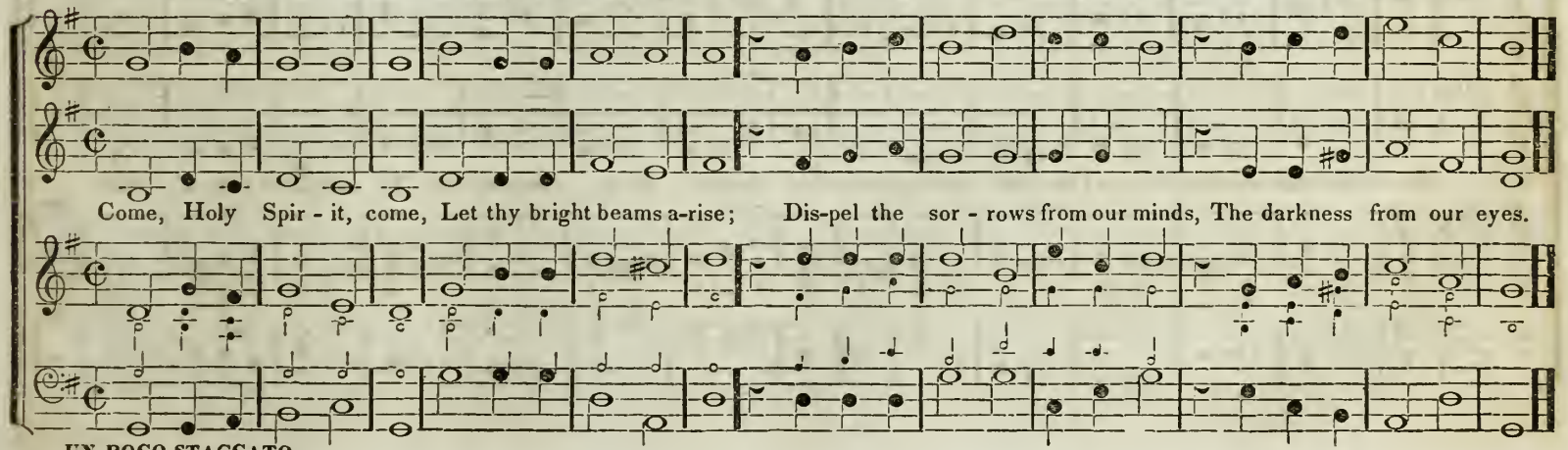
ST. DOMINGO. S. M. Hymn Chant. Common Hymn.



UN POCO STACCATO.

ALLA BREVE.

VERA CRUX. S. M. Hymn Chant. Common Hymn.

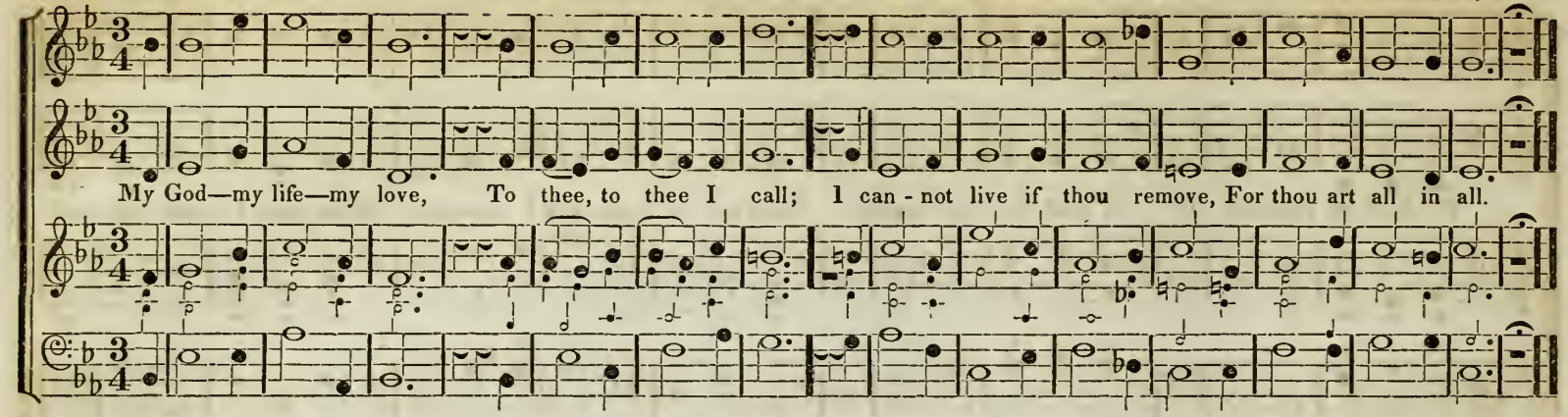


UN POCO STACCATO.

180 DOLOROSO

SUNBURY. S. M.

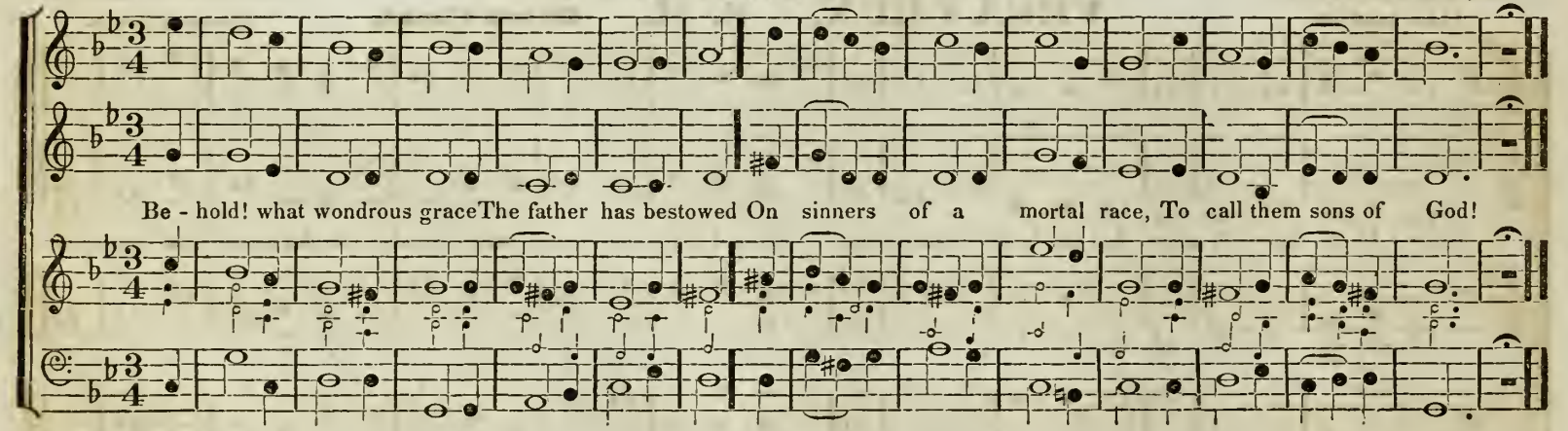
Common Hymn.



MODERATO E FLEBILE.

ZANESVILLE. S. M.

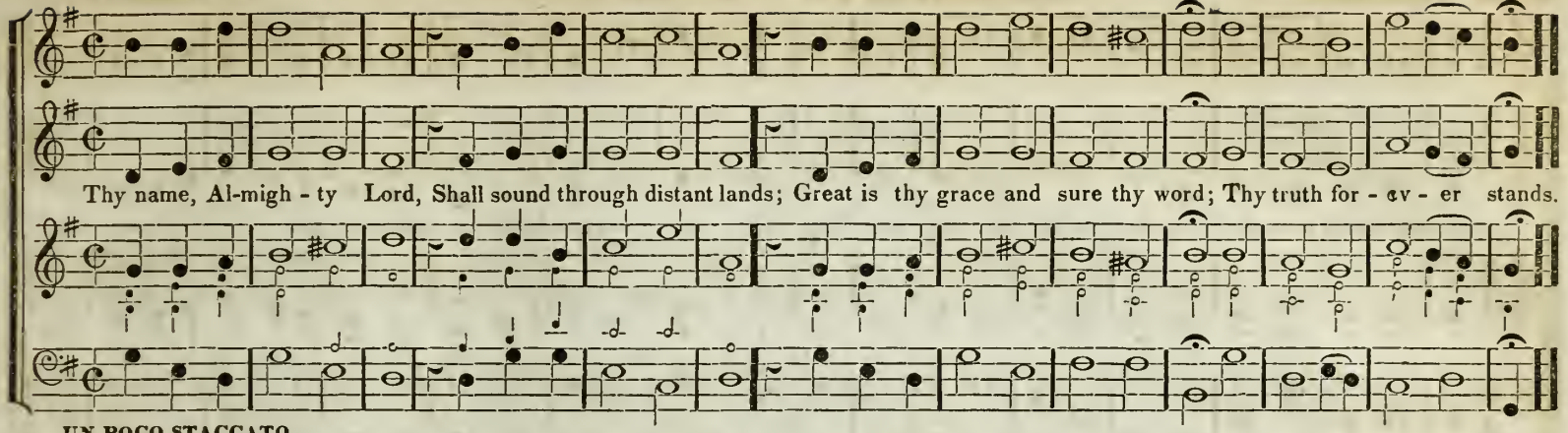
Common Hymn.



ALLA BREVE.

SUMATRA. S. M. Chant.

Common Hymn.

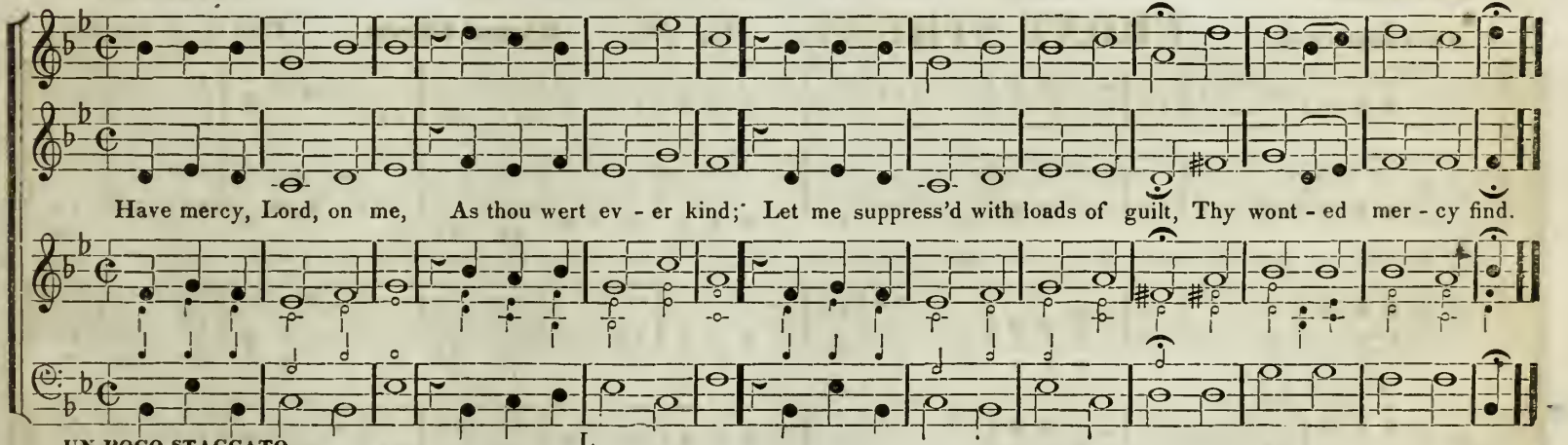


UN POCO STACCATO.

ALLA BREVE.

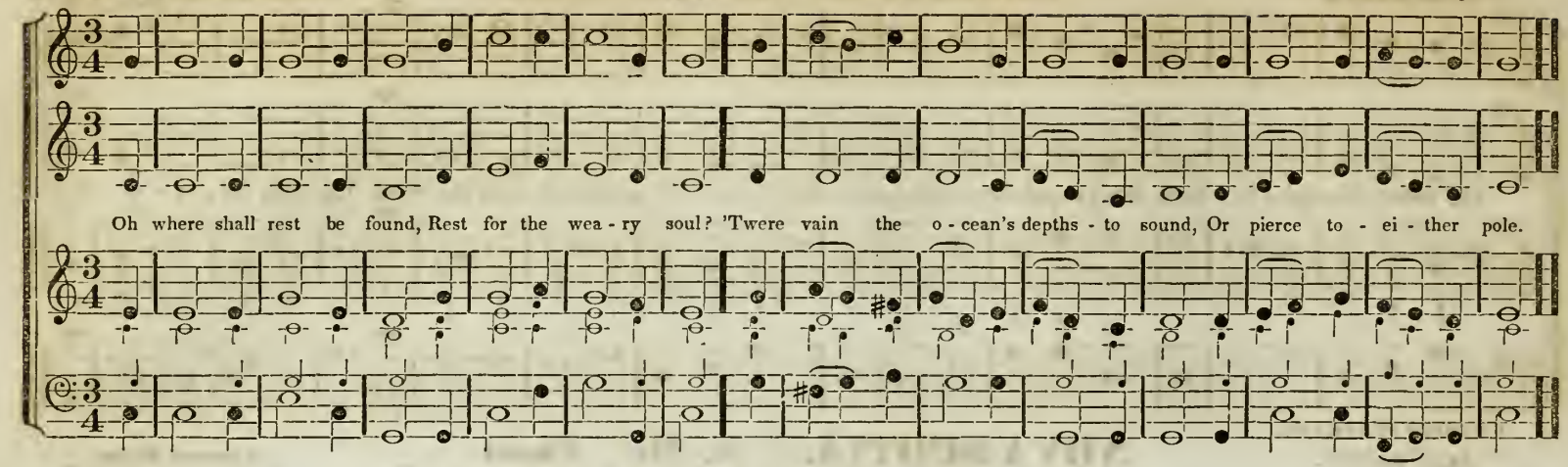
NOVA SCOTIA. S. M. Chant.

Common Hymn.

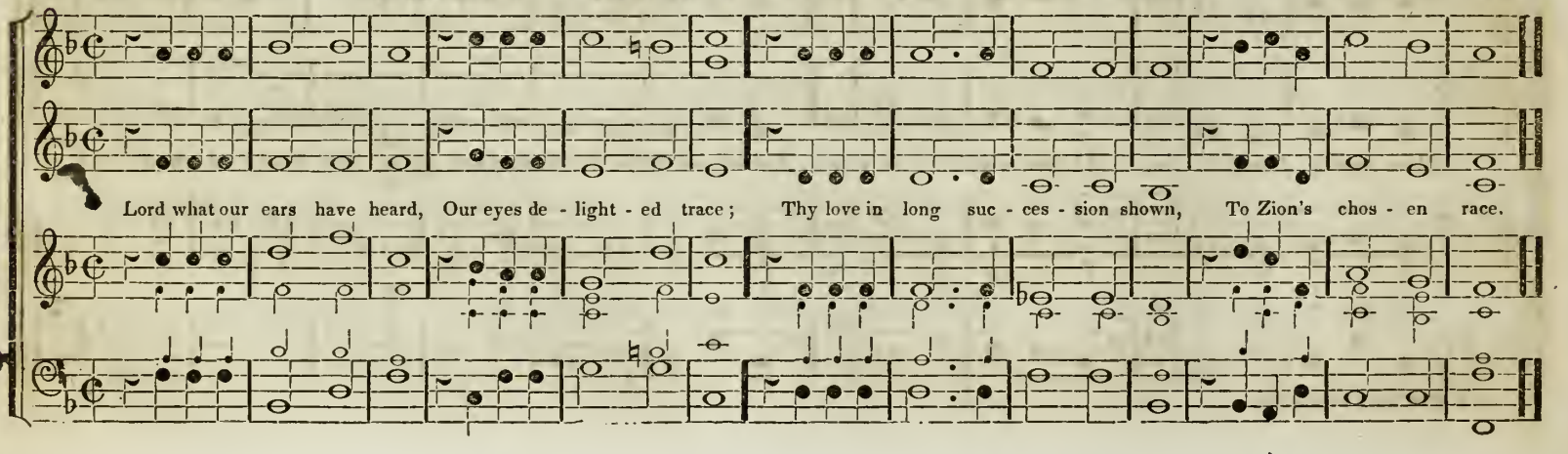


UN POCO STACCATO

182 ANDANTINO. **UTICA. S. M.** *From the Ancient Lyre.*



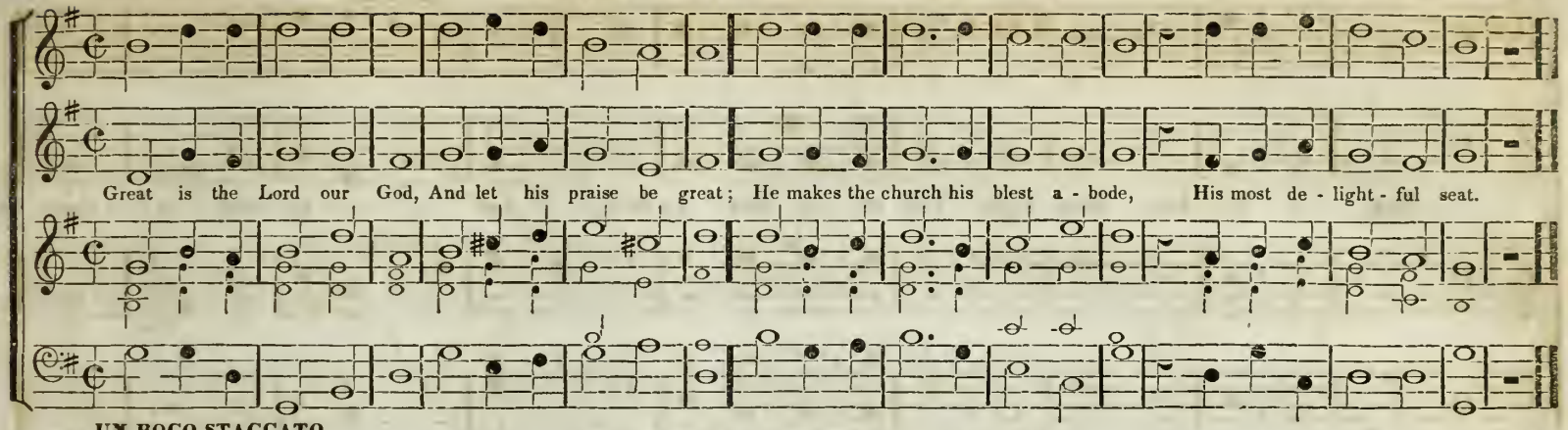
ALLEGRO ASSAI. **FRONT STREET. S. M. Hymn Chant.** *From the Ancient Lyre.*



ALLA BREVE.

ELEAZAR. S. M. Chant.

Common Hymn.

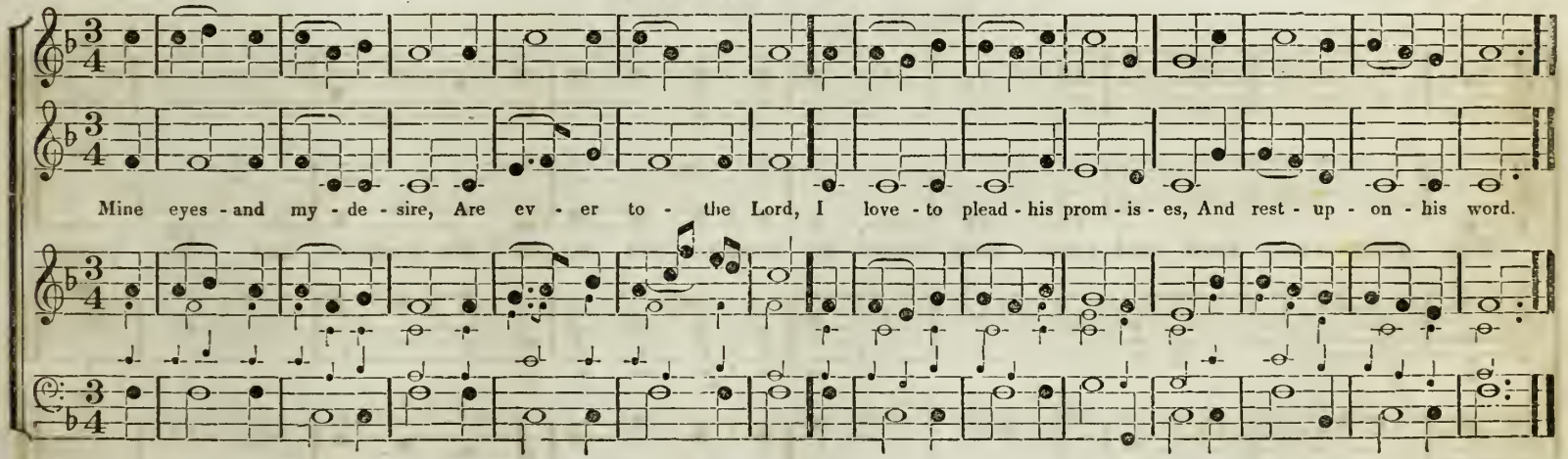


UN POCO STACCATO.

MODERATO.

SANTA CRUX. S. M.

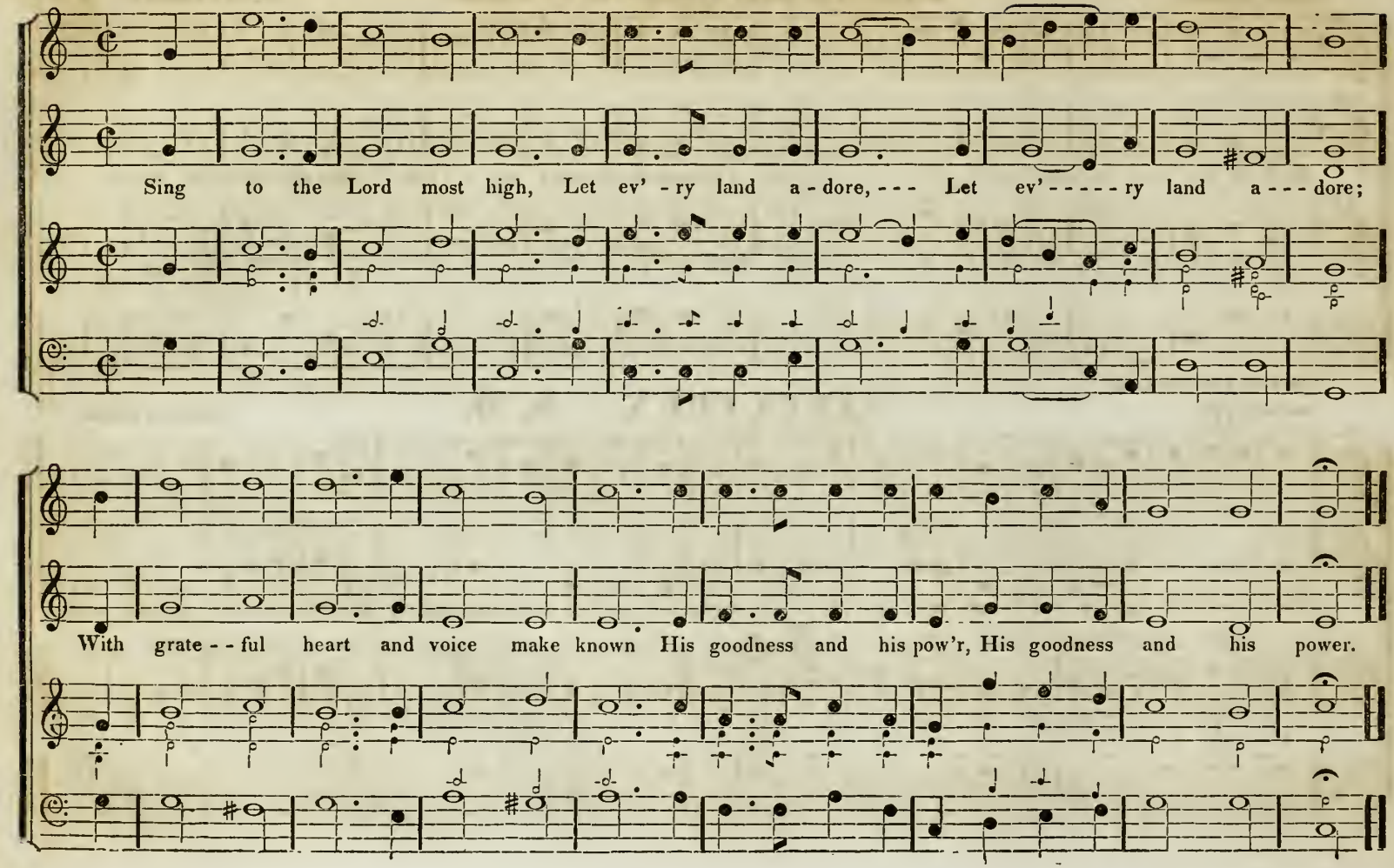
Common Hymn.



184 ALLEGRO VIVACE.

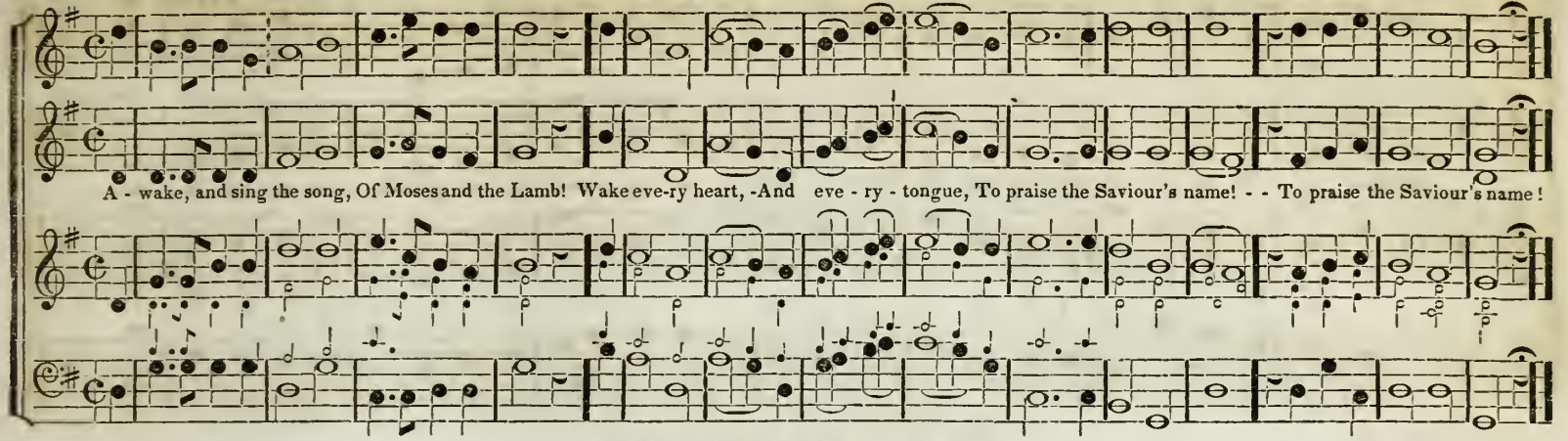
THANKSGIVING. S. M.

Common Hymn, OR SHORT ANTHEM.



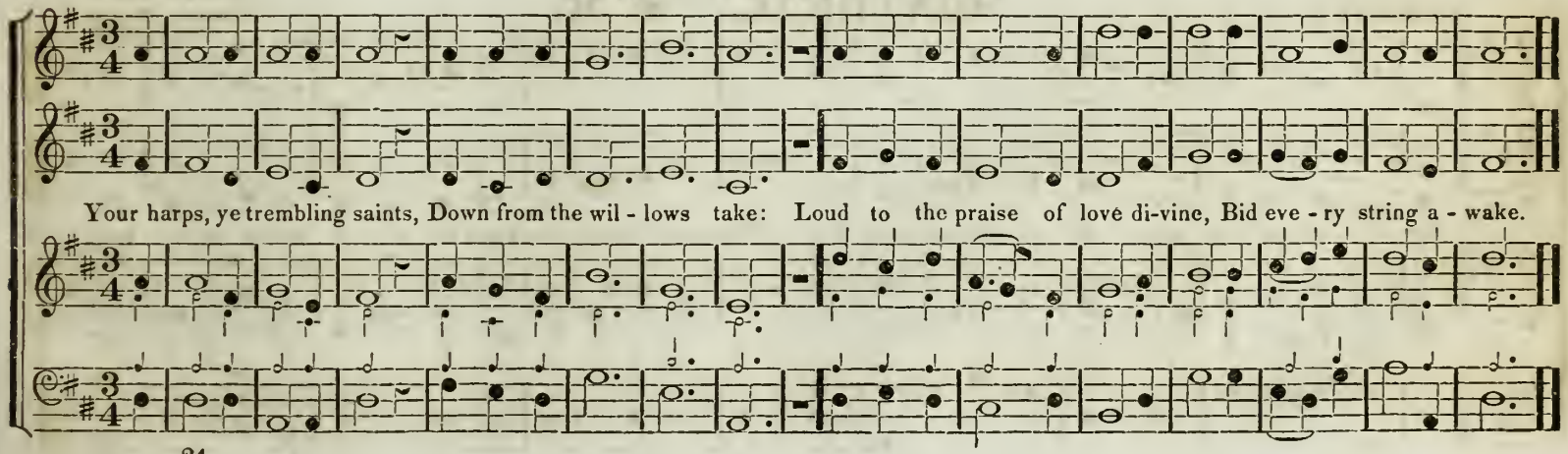
ALLEGRO ASSAI.

BARRINGTON. S. M.



ALLEGRETTO.

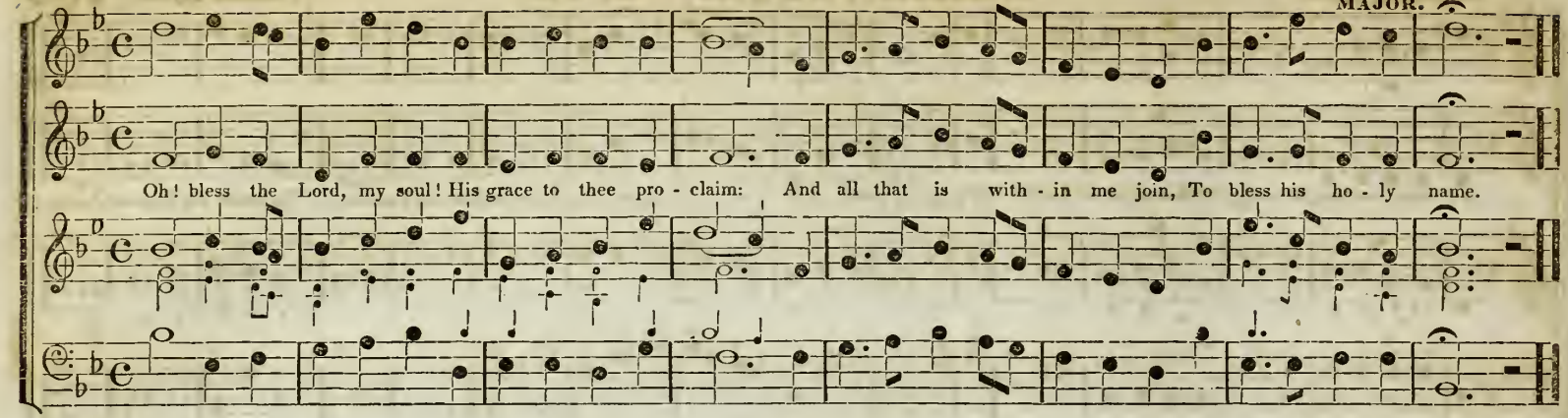
BELVILLE. S. M.



186 ALLEGRO.

NIAGARA. S. M.

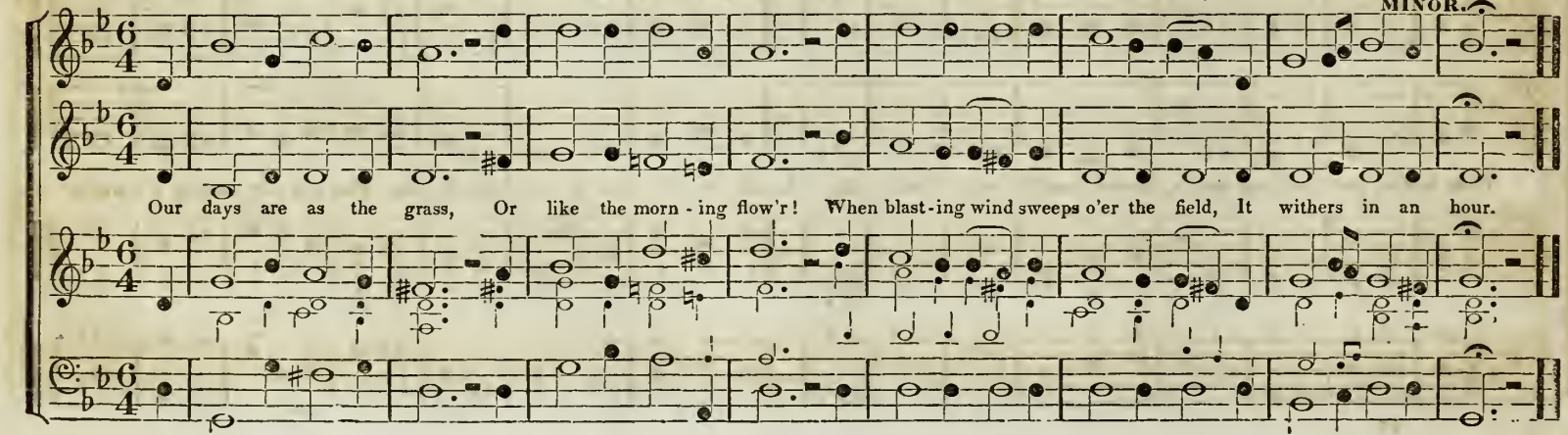
Common Hymn.
MAJOR.



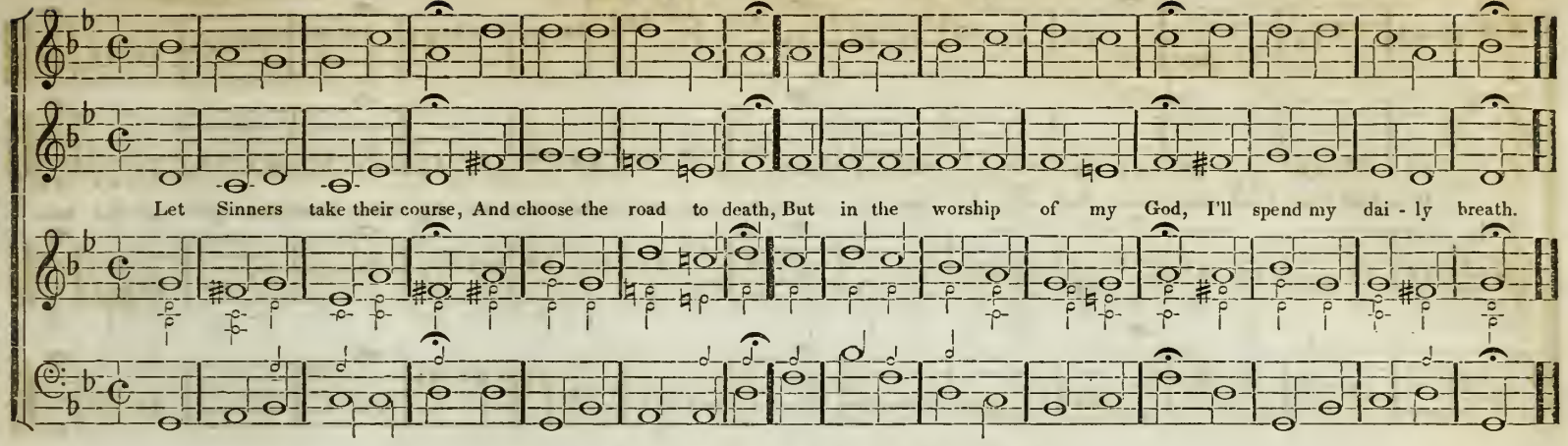
ALLEGRETTO.

MONTREAL. S. M.

Common Hymn.
MINOR.

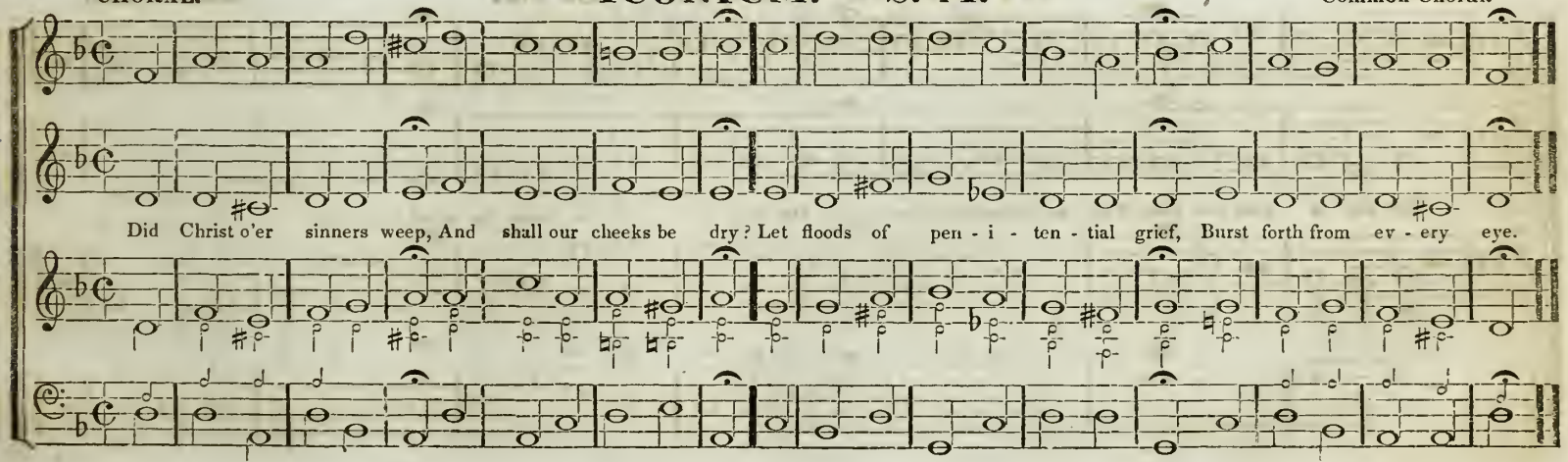


EVIDENCE. S. M.

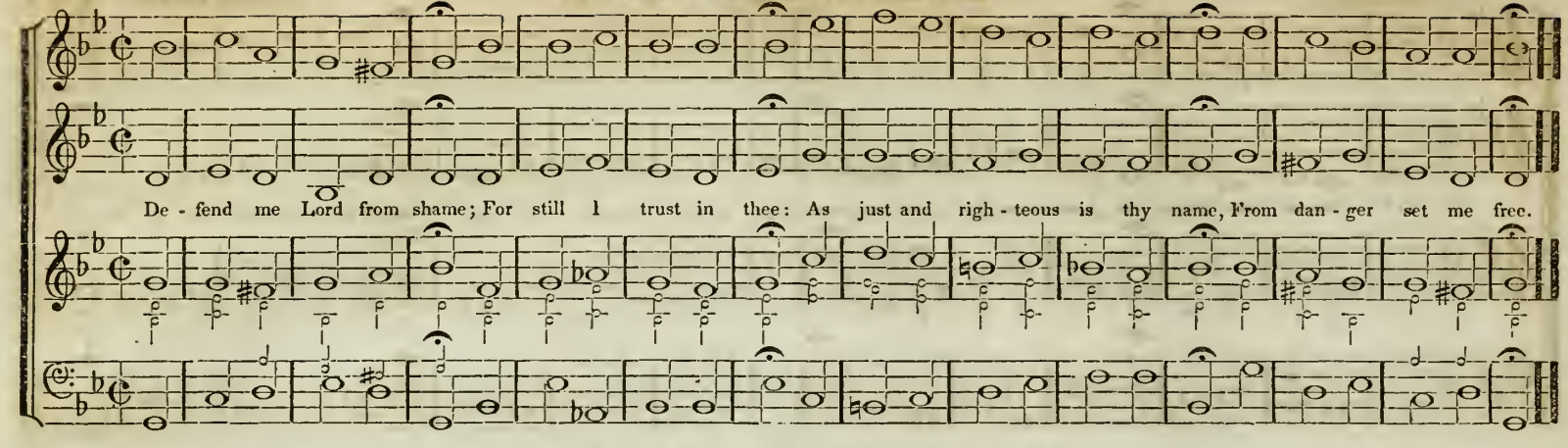


CHORAL. Common Choral.

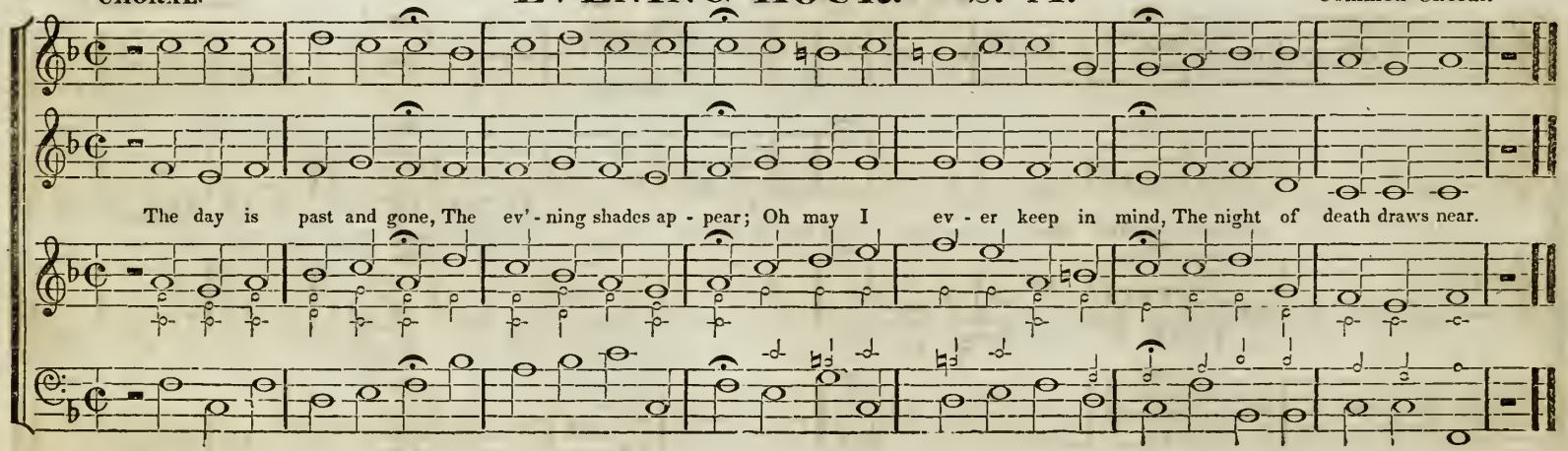
ICONIUM. S. M.



188 CHORAL. **PISIDIA. S. M.** Common Choral.



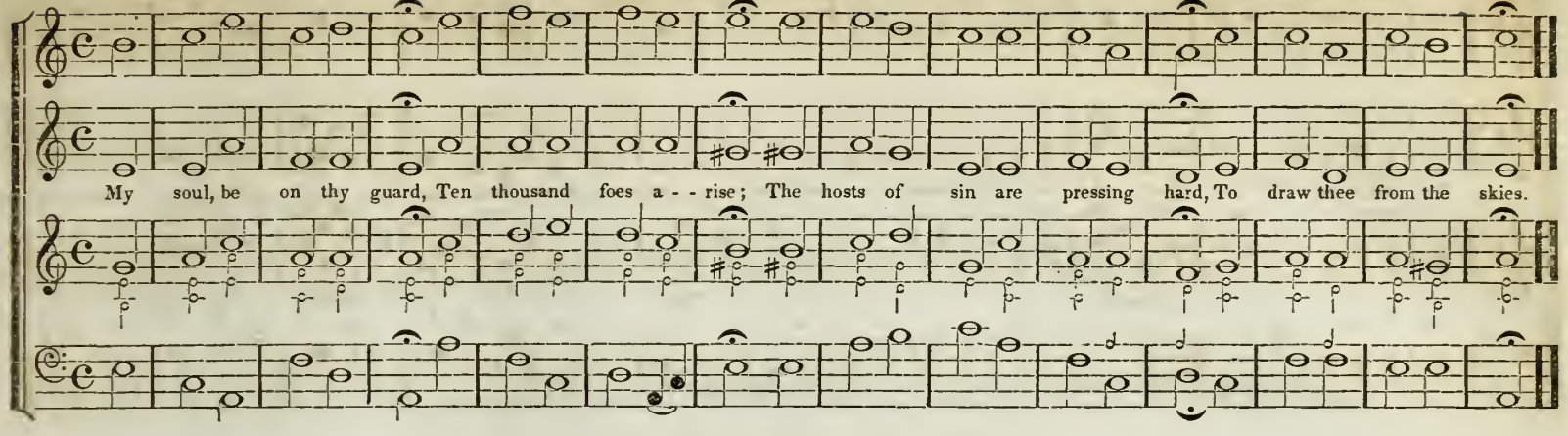
CHORAL. **EVENING HOUR. S. M.** Common Choral.



CHORAL.

PASSOVER. S. M.

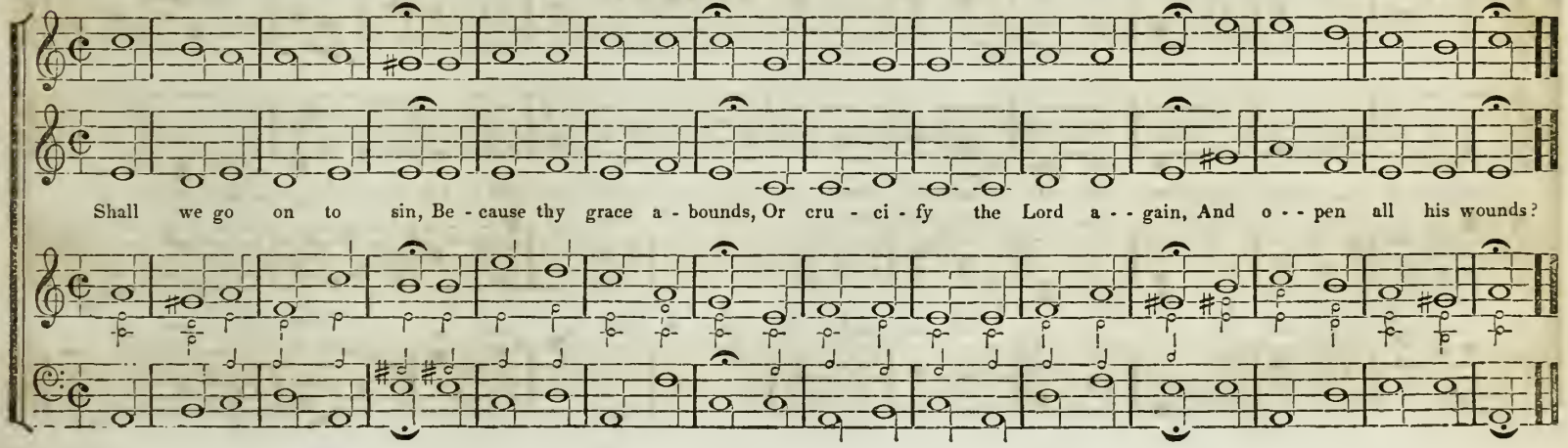
Common Choral.



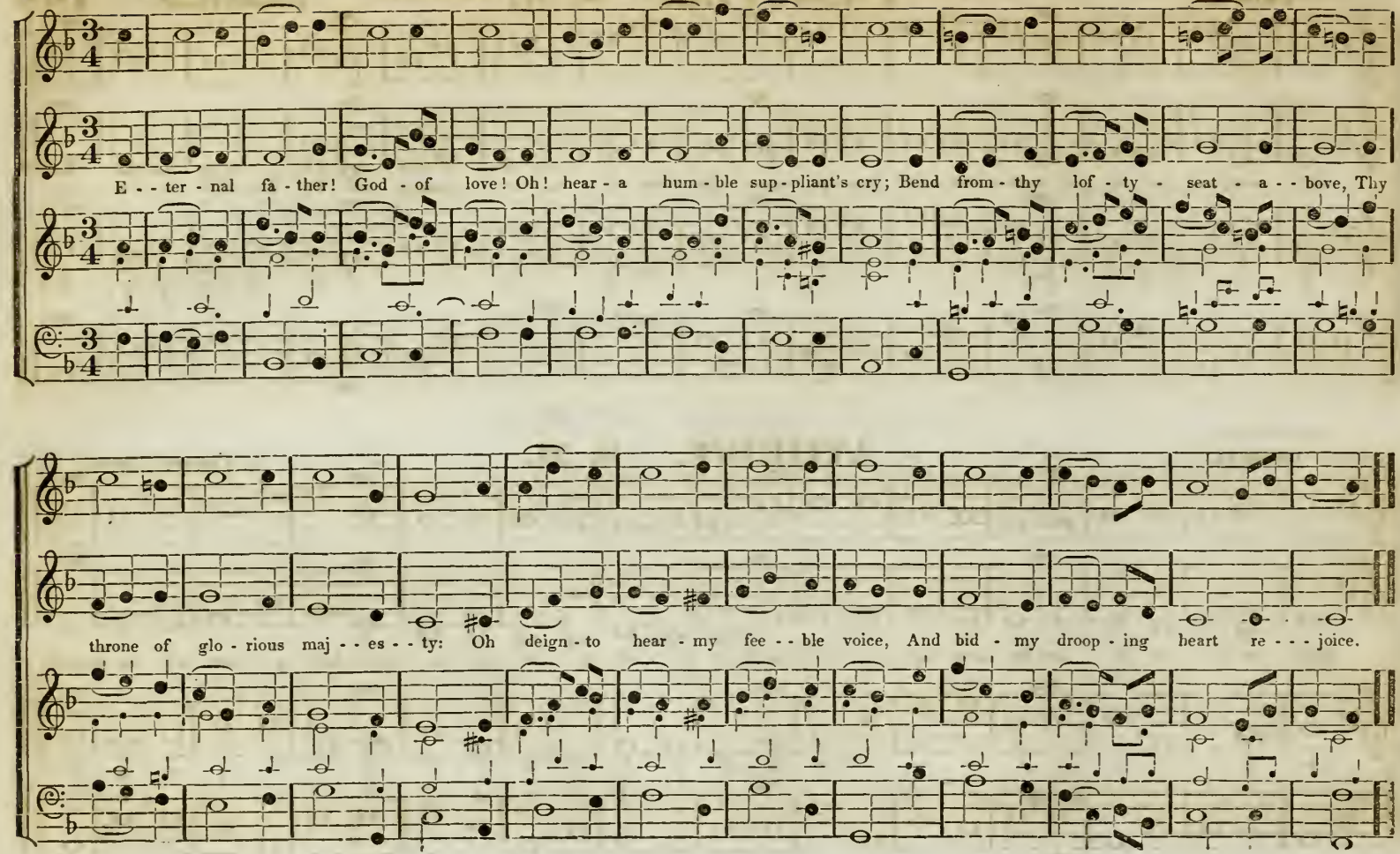
CHORAL.

ATHEIST. S. M.

Common Choral.

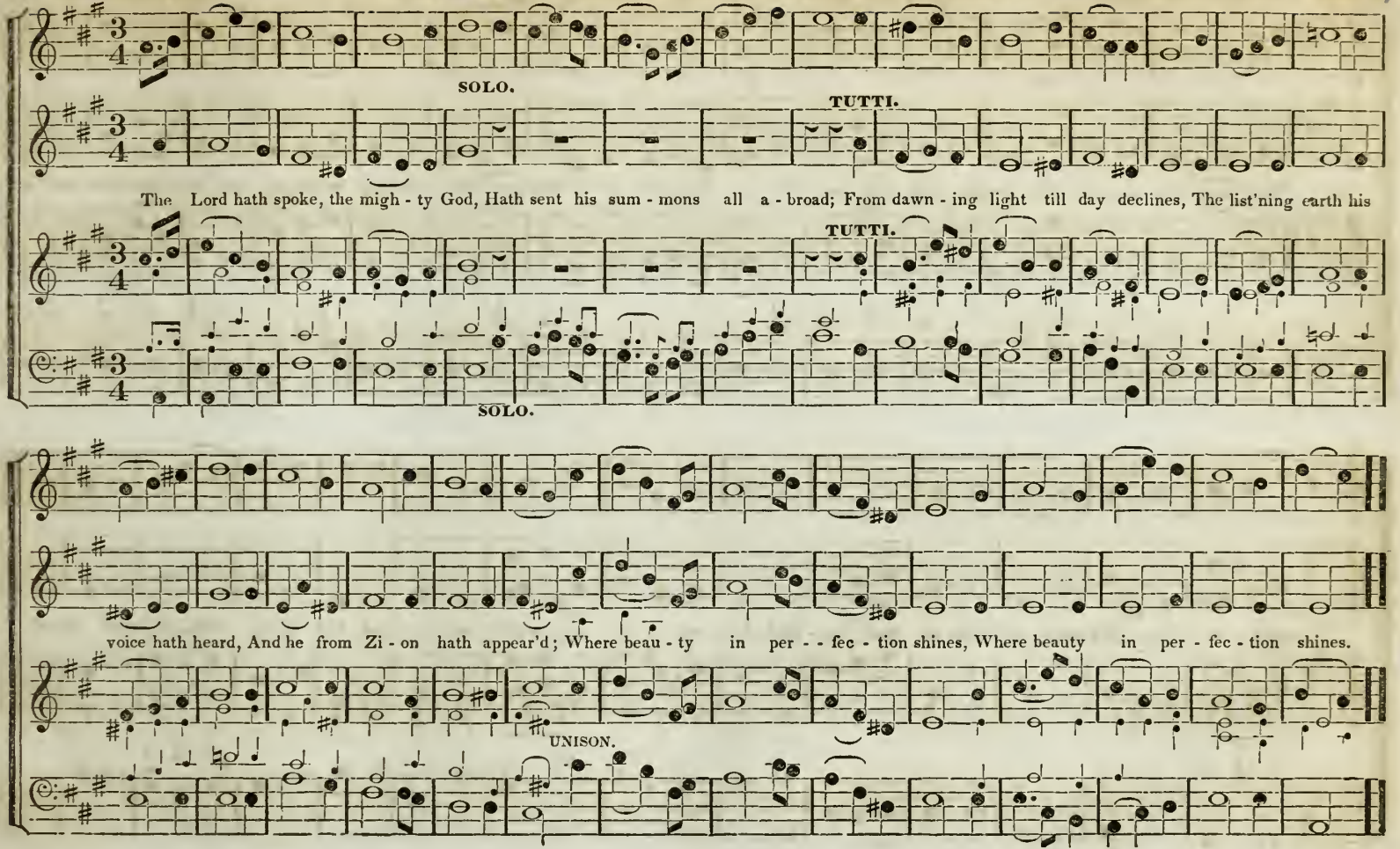


190 ALLEGRETTO. **HANDEL'S SONG. L. M.** Six Lines. Common Hymn.

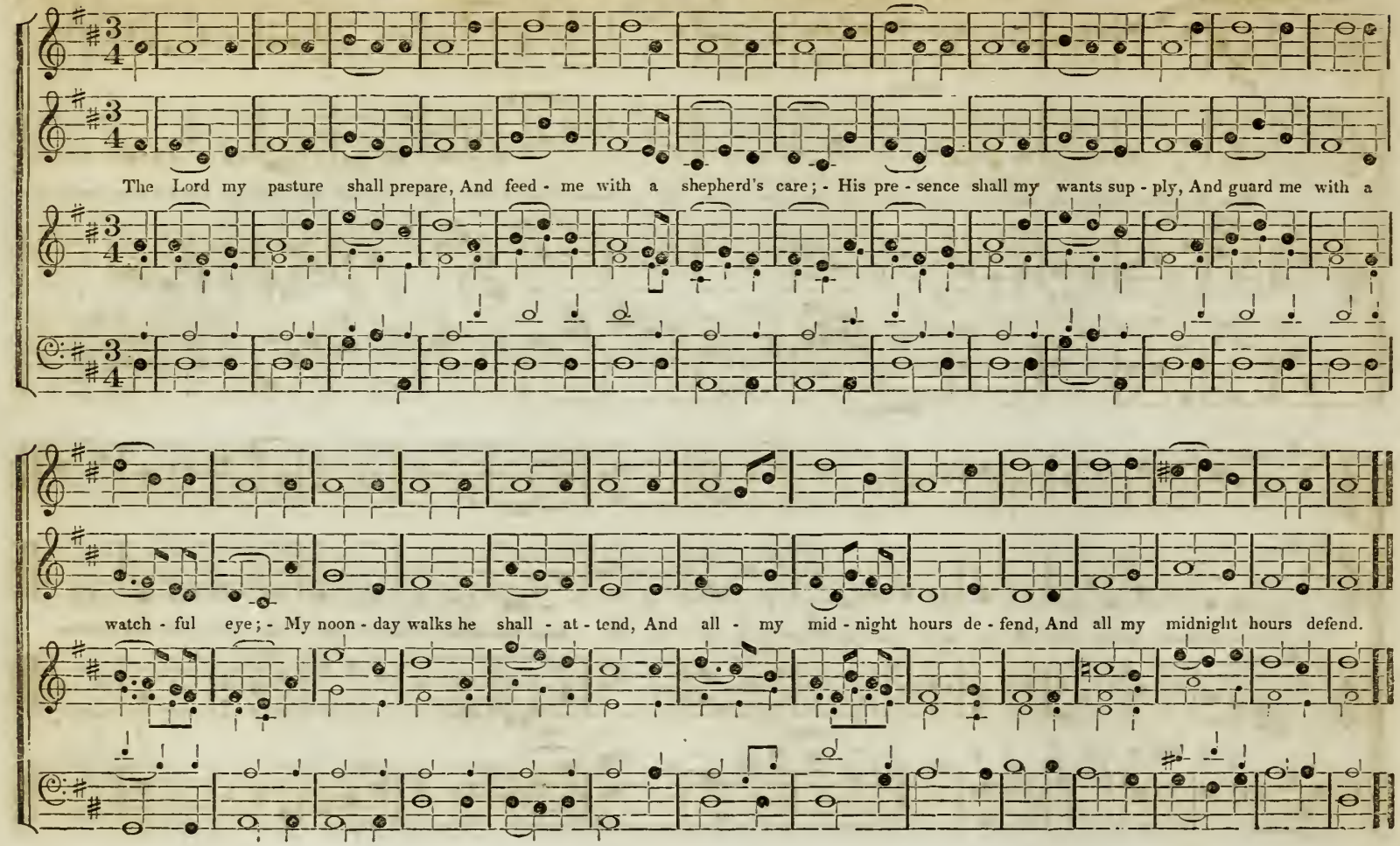


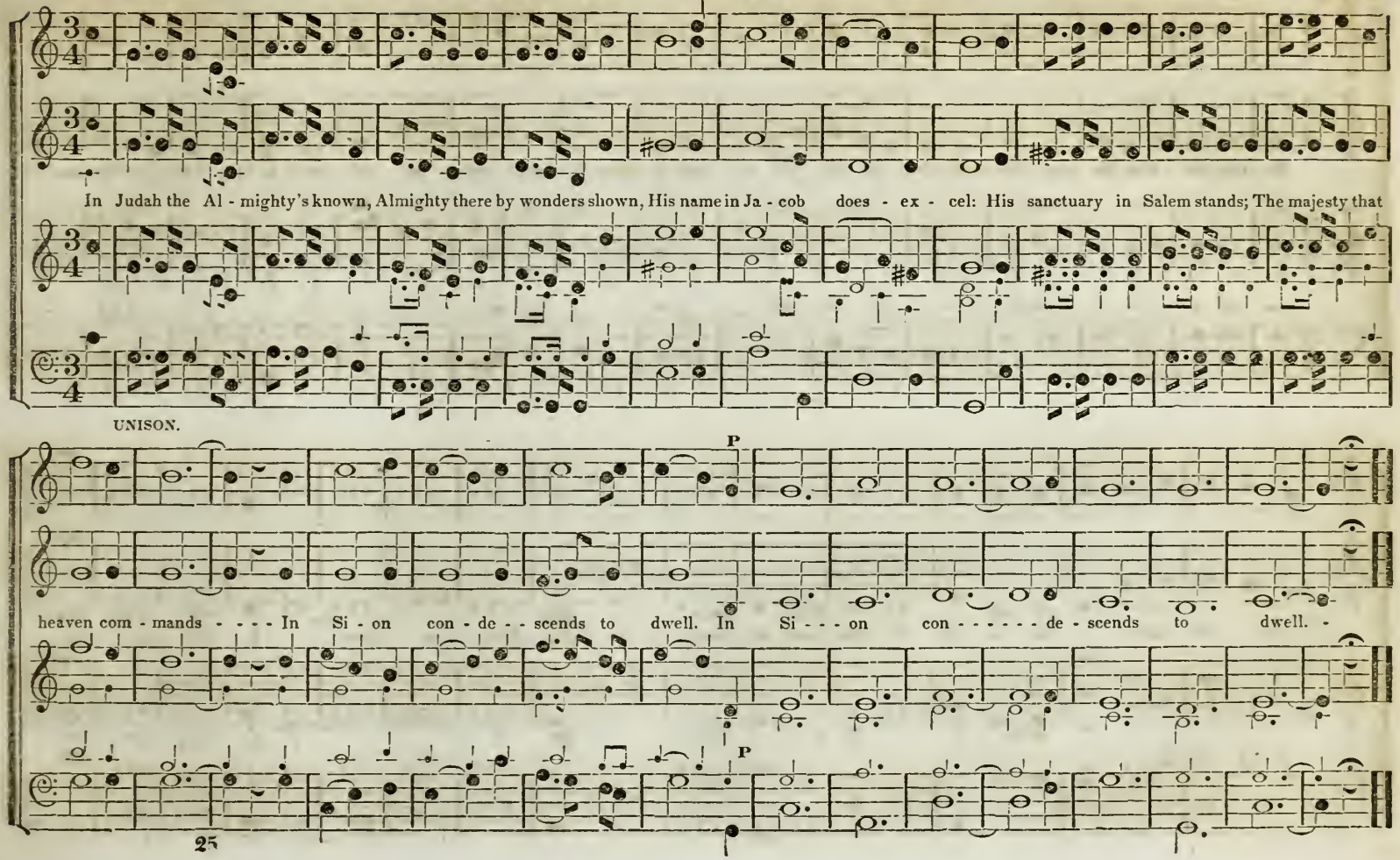
PAMPHYLIA. L. M. Six Lines.

ALLEGRETTO.

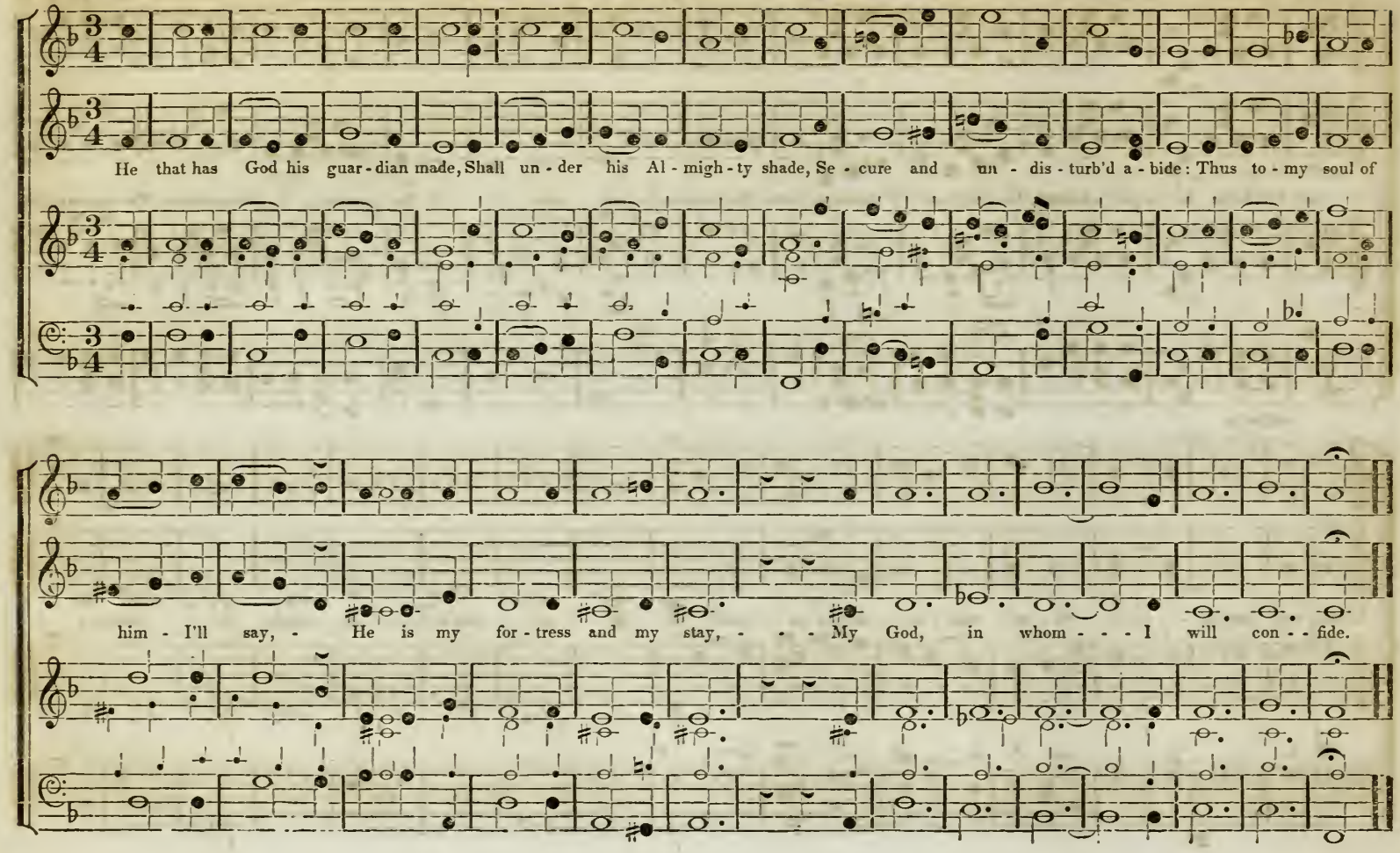


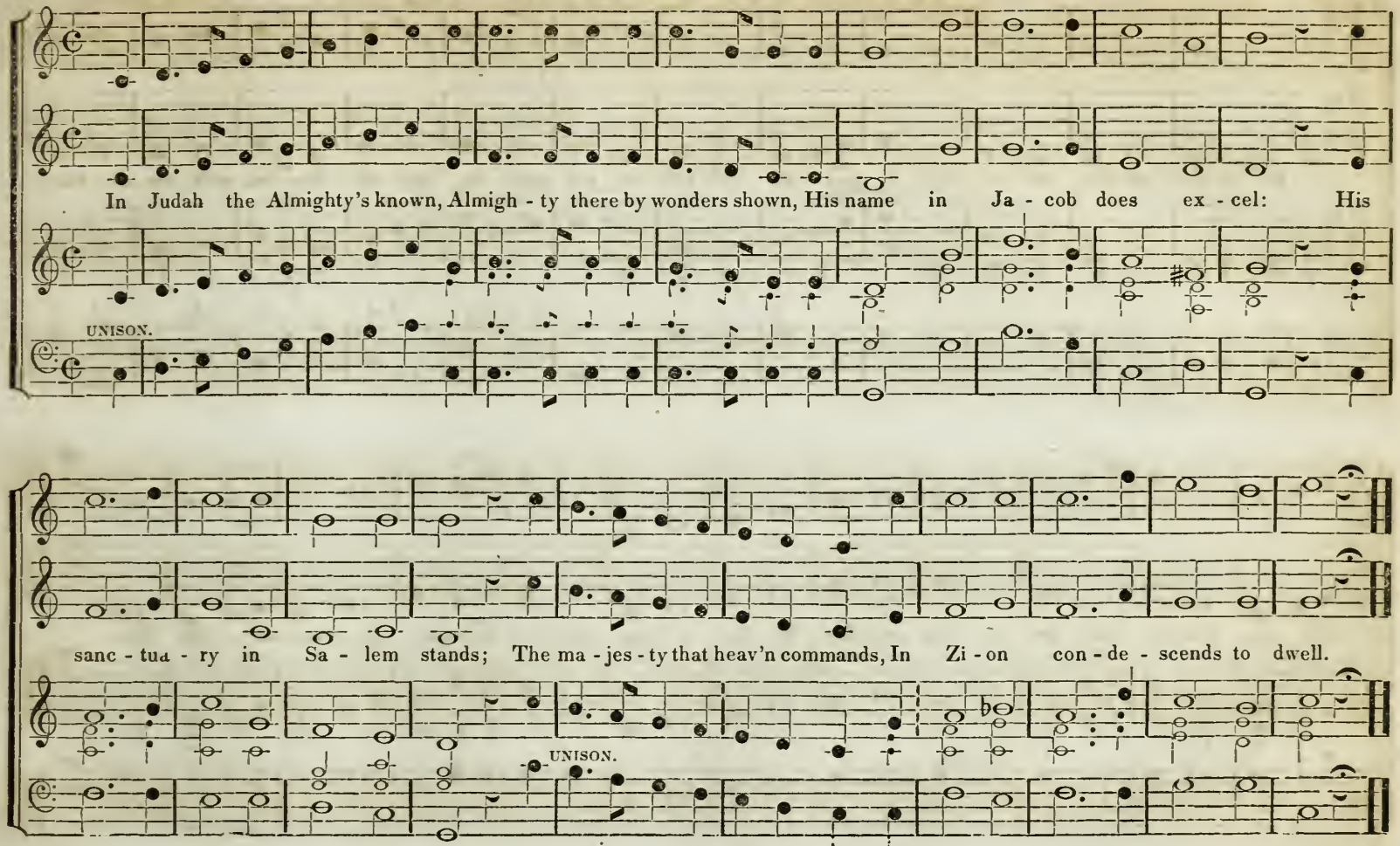
192 UN POCO ALLEGRETTO **JEWRY. L. M.** Six lines. Common Hymn.



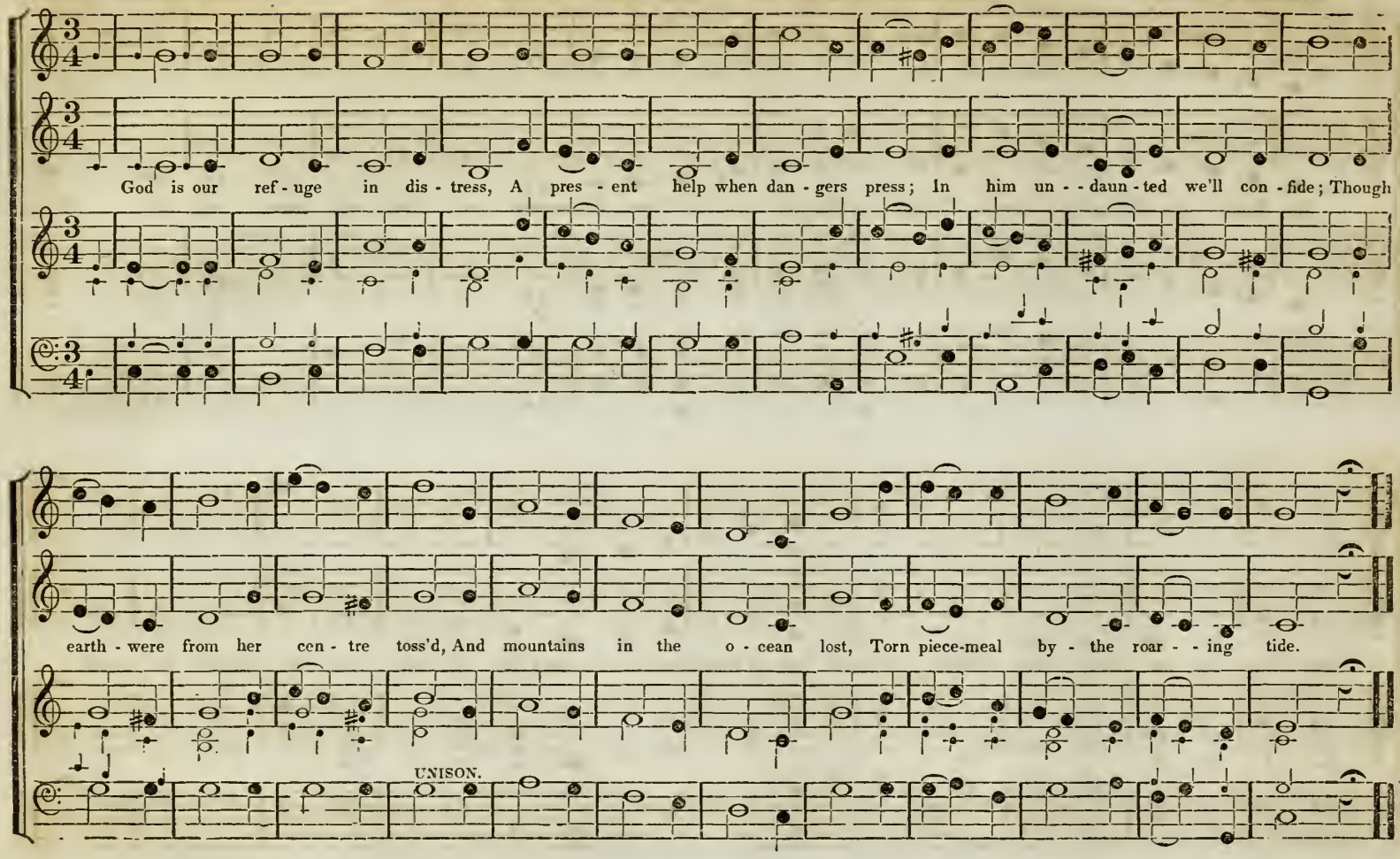

In Judah the Al - mighty's known, Almighty there by wonders shown, His name in Ja - cob does - ex - cel: His sanctuary in Salem stands; The majesty that
UNISON.
P
heaven com - mands - - - - In Si - on con - de - - scends to dwell. In Si - - - on con - - - - - - de - scends to dwell. -
P

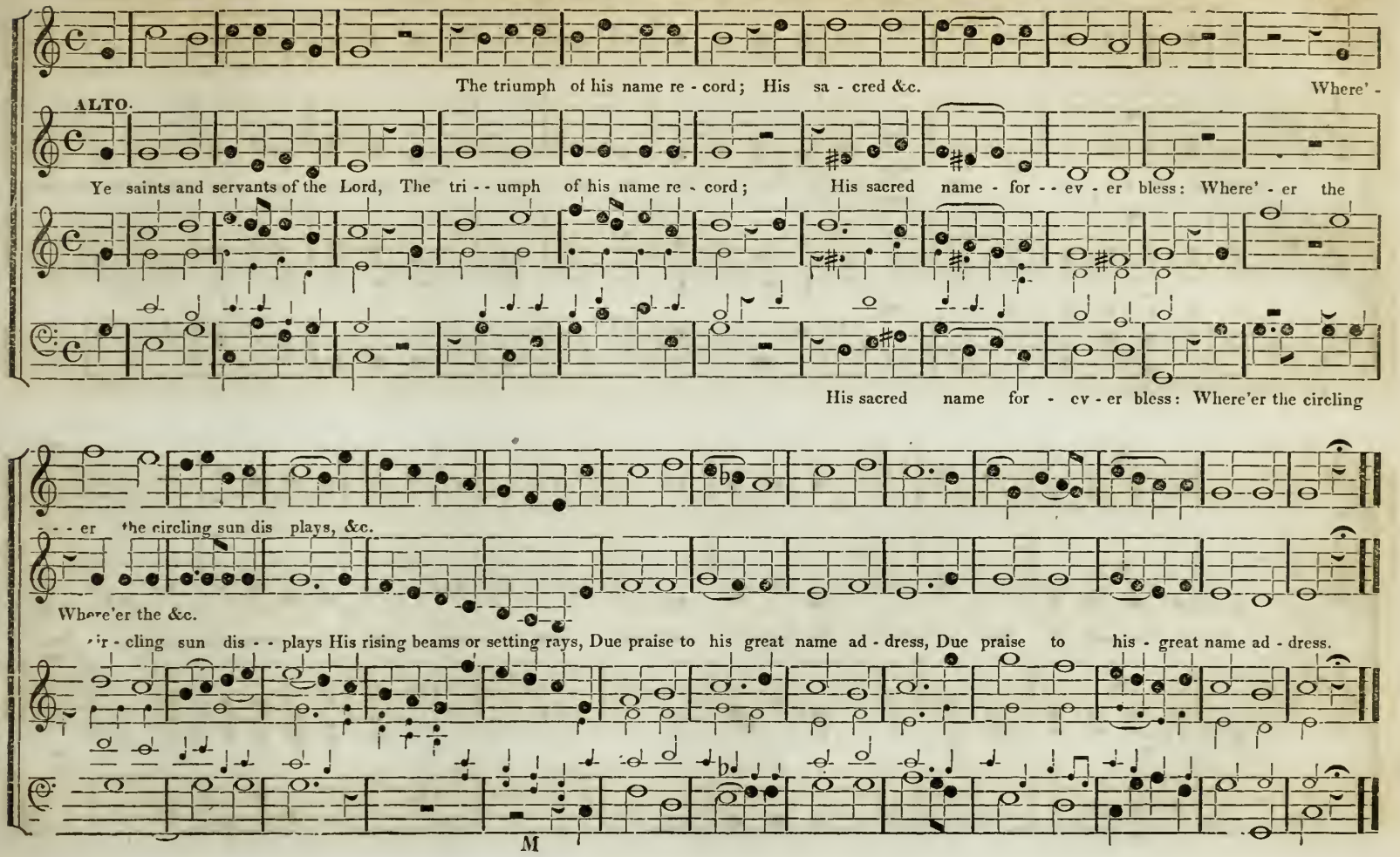
194 UN POCO ALLEGRETTO. **THESSALONICA. L. M.** Six Lines. Common Hymn.



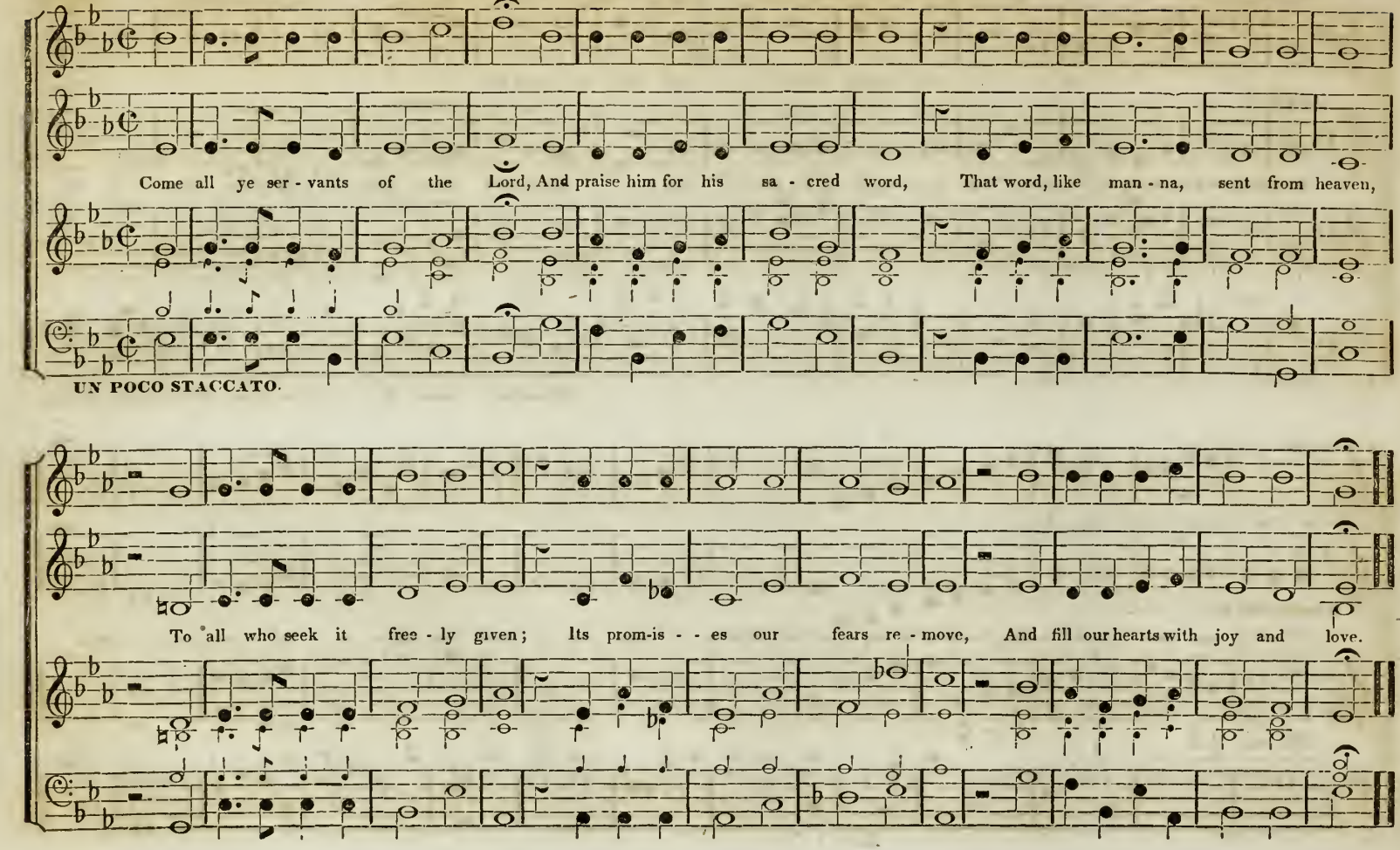

In Judah the Almighty's known, Almigh - ty there by wonders shown, His name in Ja - cob does ex - cel: His
UNISON.
sanc - tua - ry in Sa - lem stands; The ma - jes - ty that heav'n commands, In Zi - on con - de - scends to dwell.
UNISON.

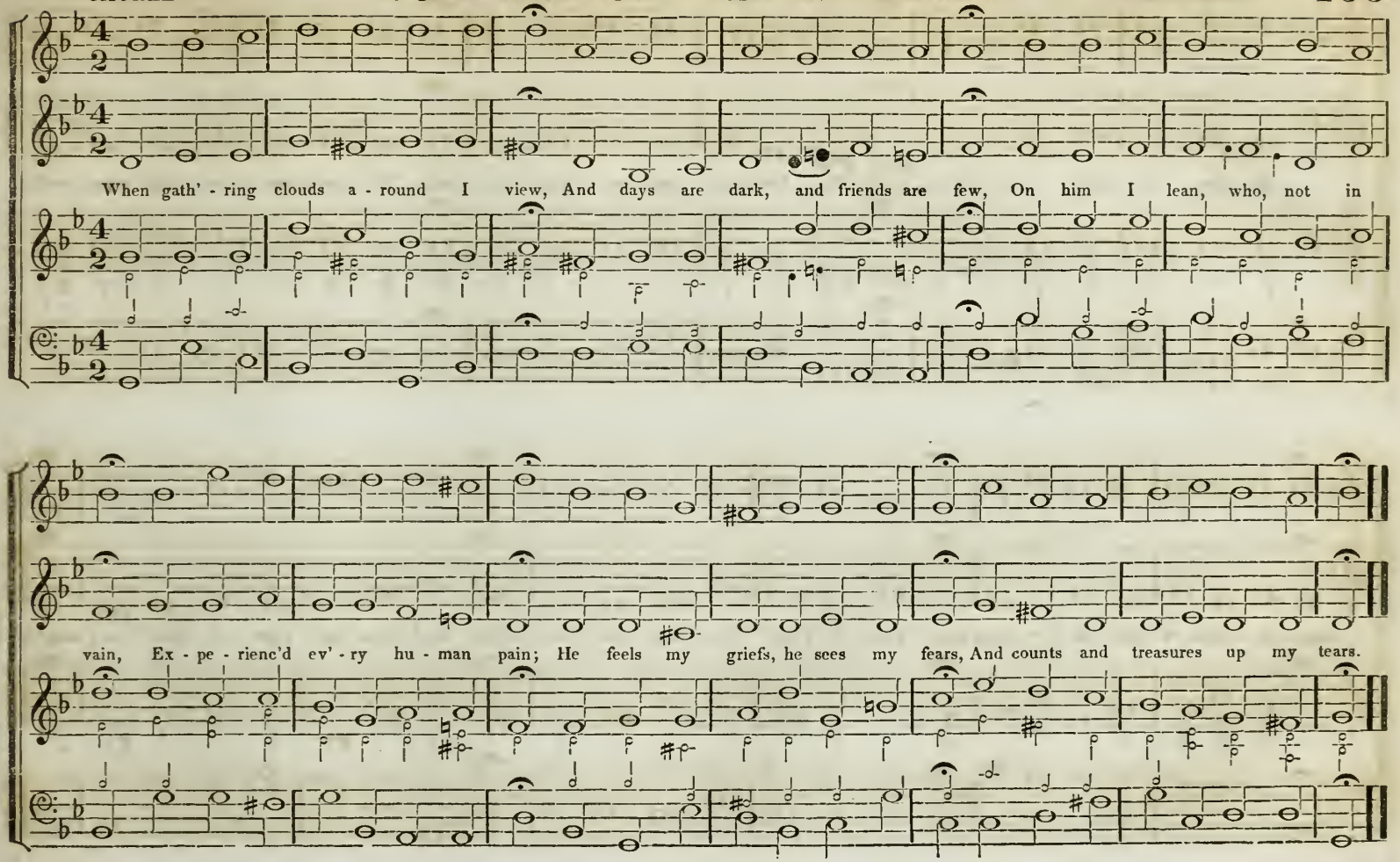
196 ANDANTINO. **HOSEA. L. M.** Six Lines. Common Hymn.



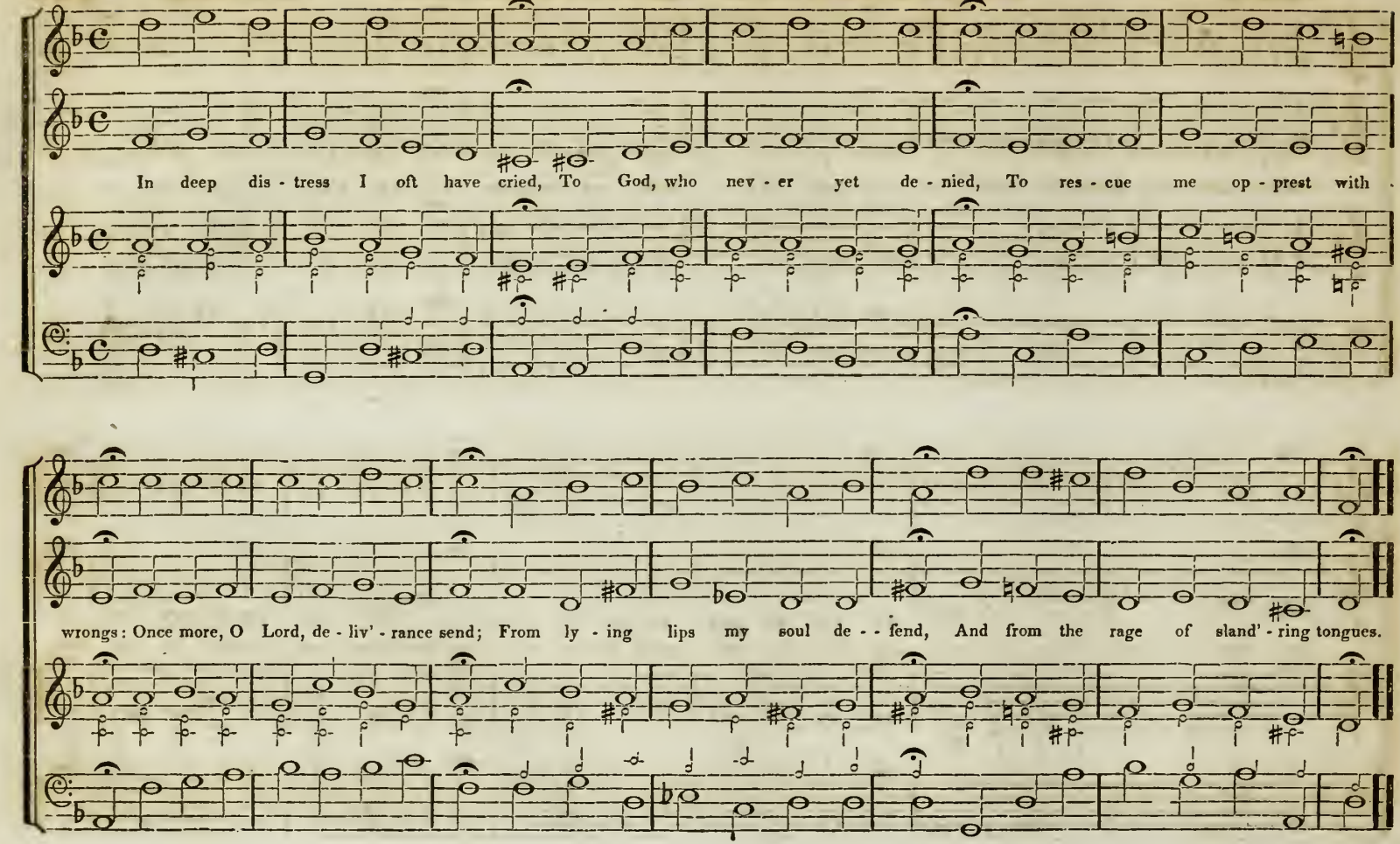

The triumph of his name re - cord; His sa - cred &c.
ALTO.
Where' -
Ye saints and servants of the Lord, The tri - - umph of his name re - cord; His sacred name - for - - ev - er bless: Where' - er the
His sacred name for - ev - er bless: Where'er the circling
- - er the circling sun dis plays, &c.
Where'er the &c.
- ir - cling sun dis - - plays His rising beams or setting rays, Due praise to his great name ad - dress, Due praise to his - great name ad - dress.

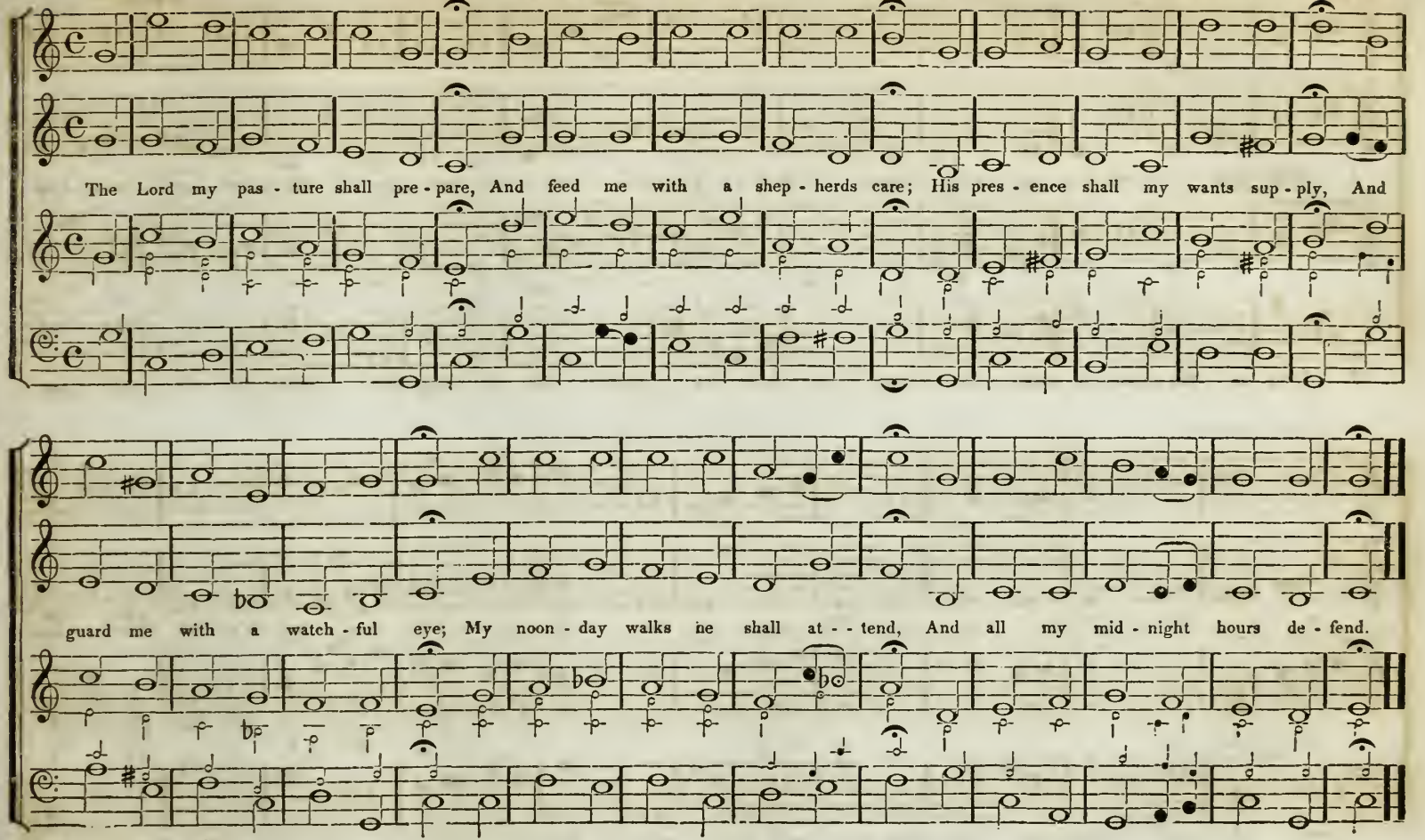
198 ALLA BREVE. **STEFFANIS CHANT.** **L. M.** Six Lines. Common Hymn.




When gath' - ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in
vain, Ex - pe - rienc'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treasures up my tears.

CHORISTER. L. M. Six Lines. Common Choral.

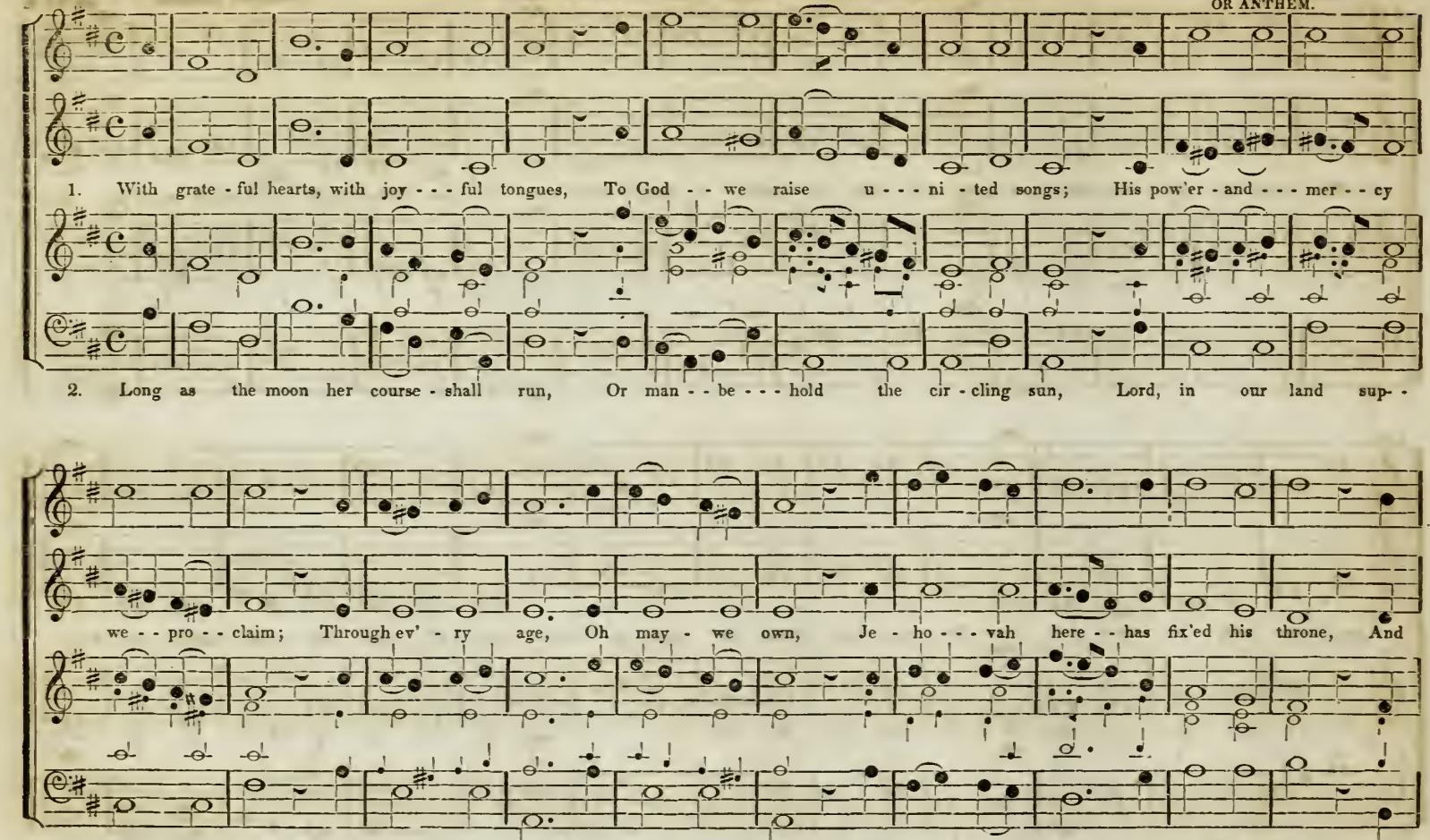



The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care; His pres - ence shall my wants sup - ply, And
guard me with a watch - ful eye; My noon - day walks he shall at - - tend, And all my mid - night hours de - fend.

202 ALLEGRO ASSAI.

GIBEON. L. P. M.

Common Hymn.
OR ANTHEM.



CODA.

1. triumph in - - - his mighty name. And all thy sacred rights, And all thy sa - - cred rights main - tain. A - - - - men.

HYMN FINE.

2. all thy sac - - red rights maintain. ANTHEM CODA.

CHORAL.

THE RICH MAN. L. M.

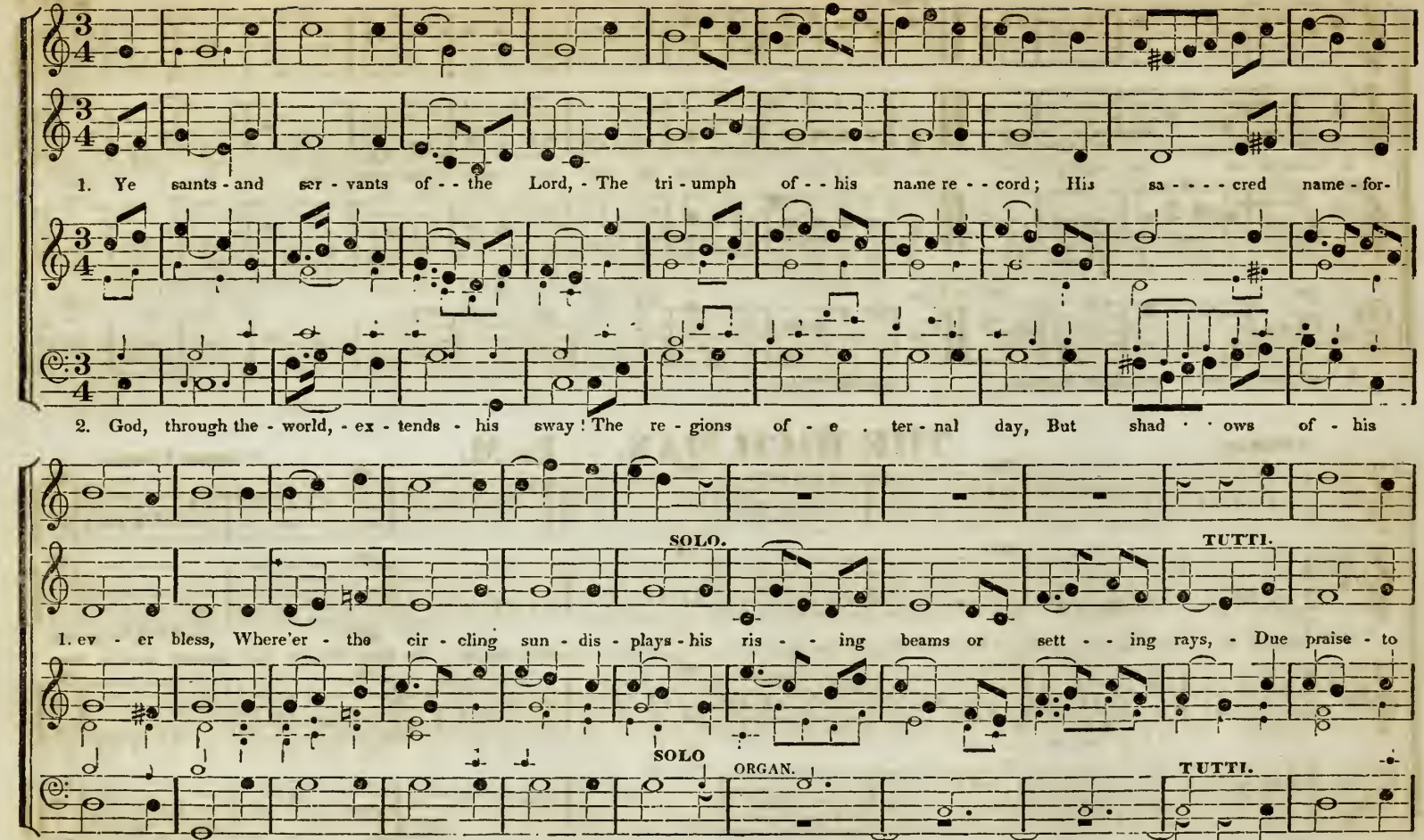
Common Choral.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vi - lest sin-ner may re - turn.

204 ALLEGRETTO

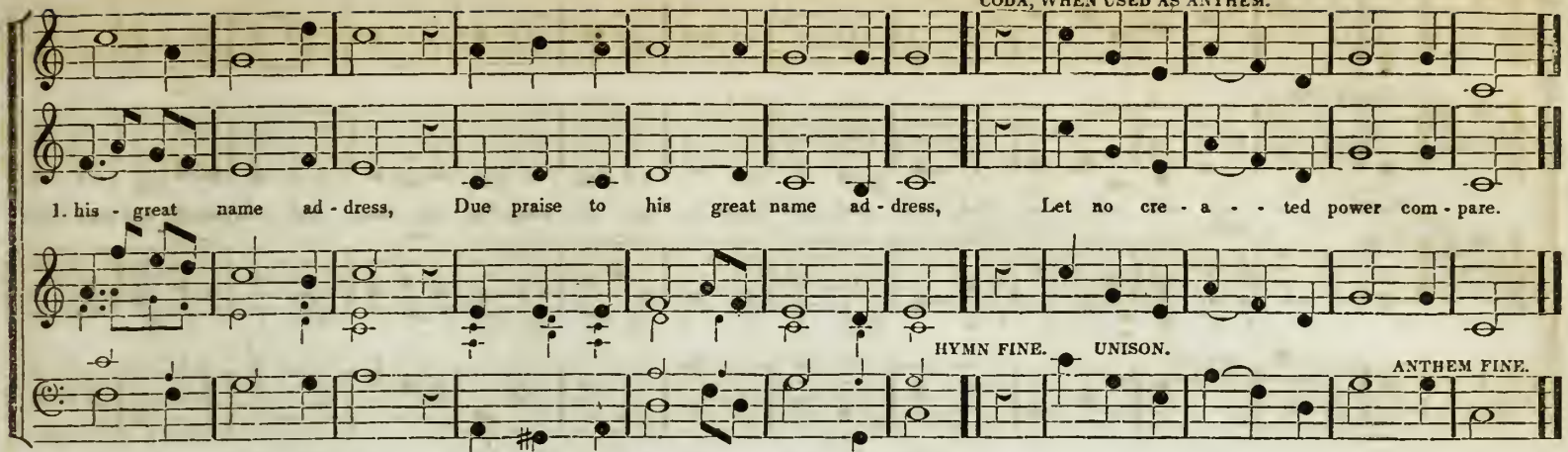
SUNRISE. L. P. M.

Common Hymn.
OR ANTHEM



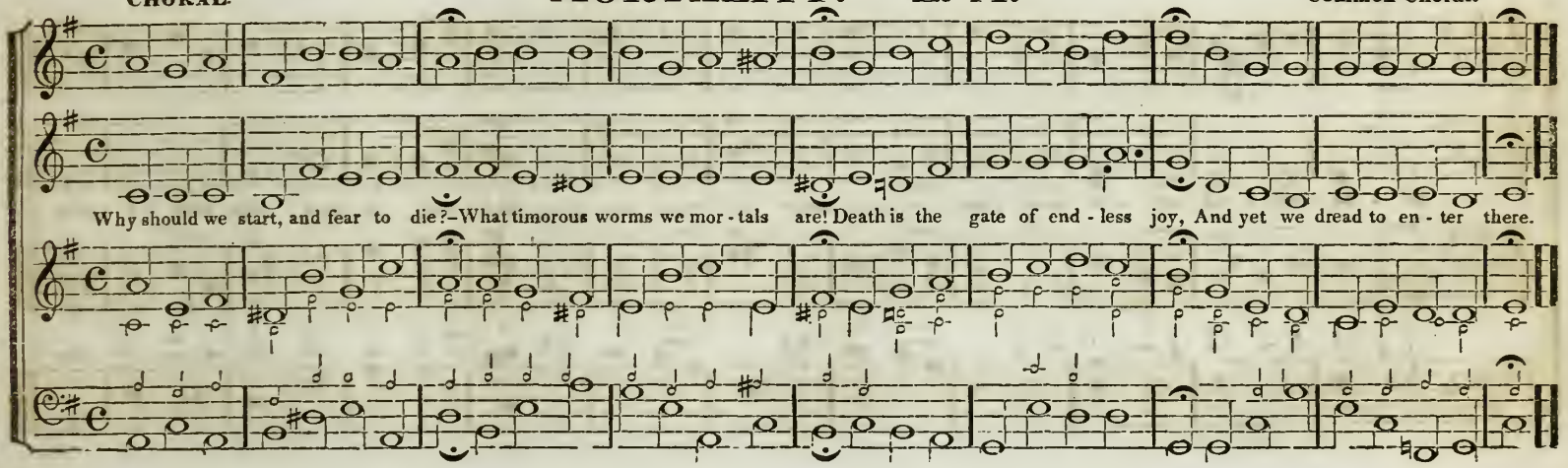
HYMN. Continued.

CODA, WHEN USED AS ANTHEM.

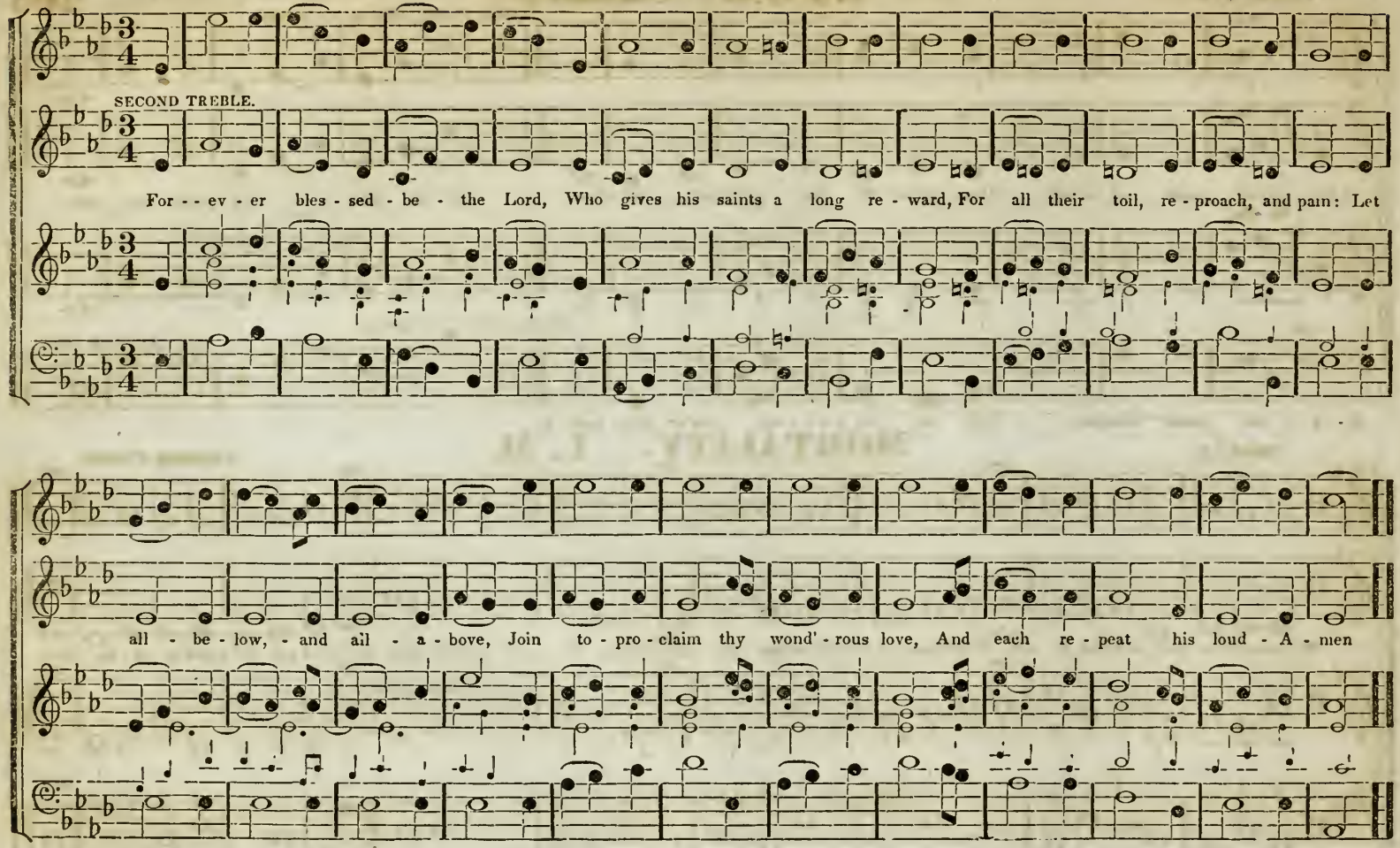


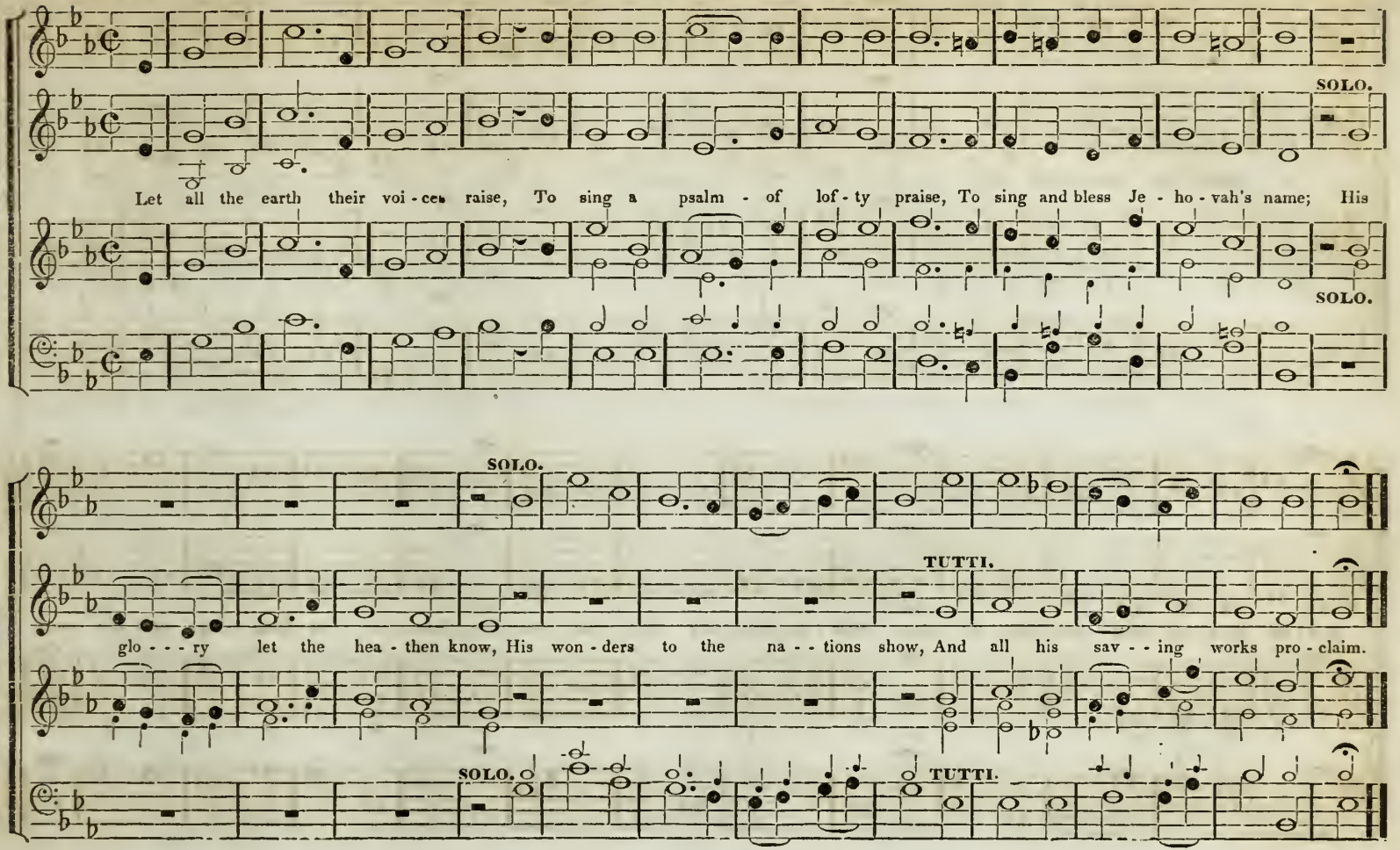
MORTALITY. L. M.

CHORAL. Common Choral.



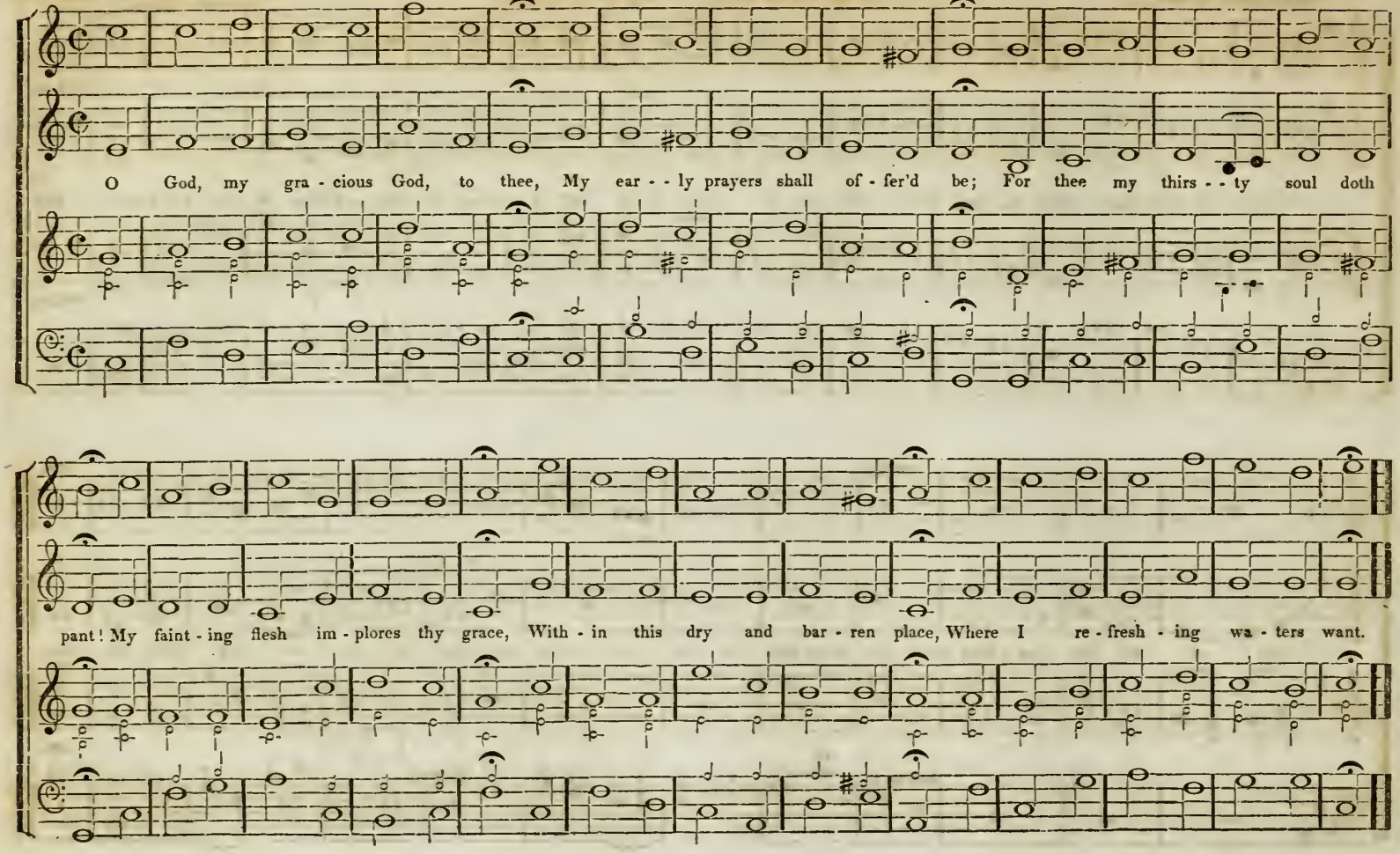
206 UN POCO ALLEGRETTO. **KROMMER. L. P. M.** Common Hymn.

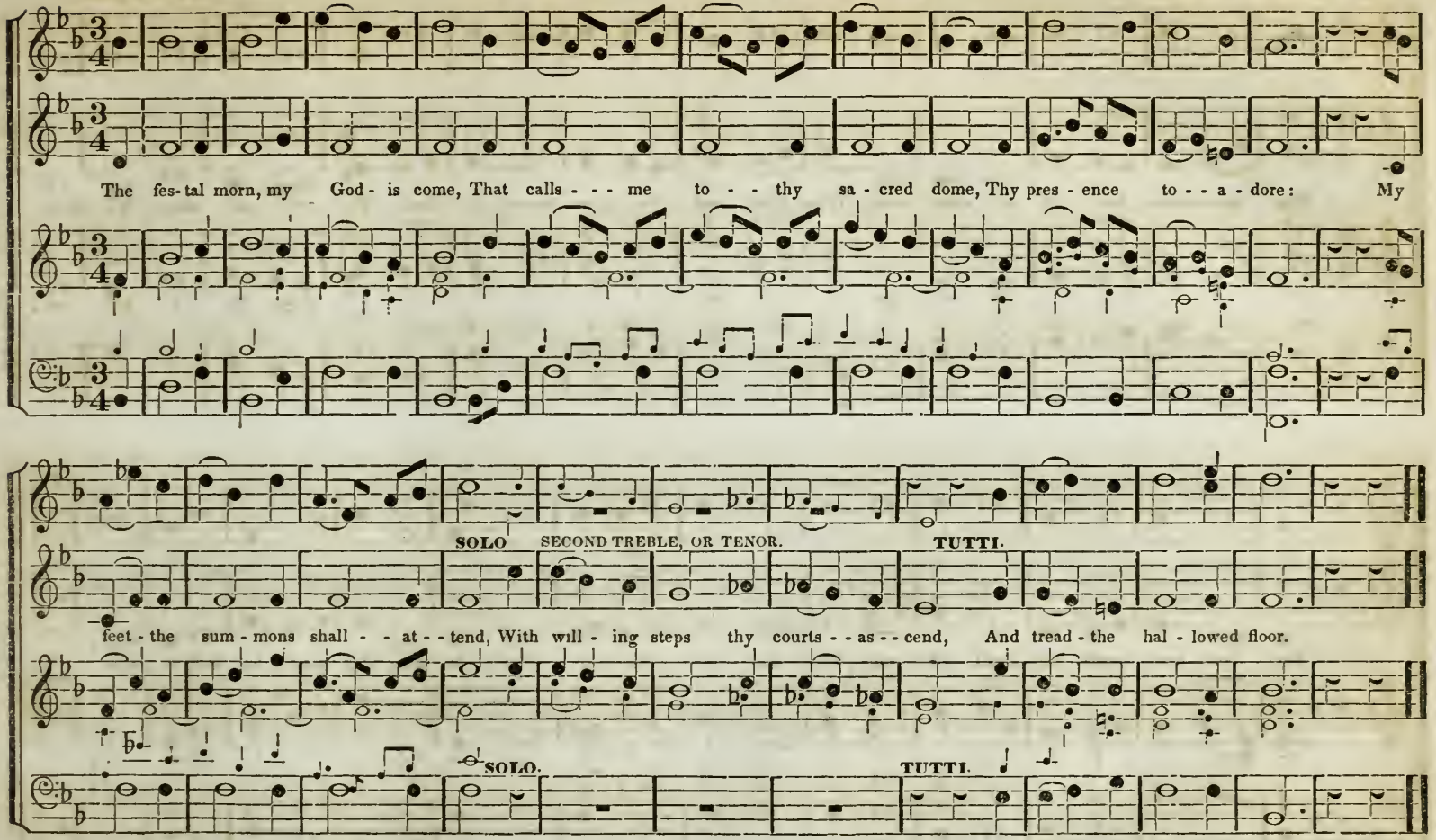



SOLO.
Let all the earth their voi - ces raise, To sing a psalm - of lof - ty praise, To sing and bless Je - ho - vah's name; His
SOLO.
SOLO.
TUTTI.
glo - - - ry let the hea - then know, His won - ders to the na - - tions show, And all his sav - - ing works pro - claim.
SOLO.
TUTTI.

WAKER. L. P. M.

Common Hymn.

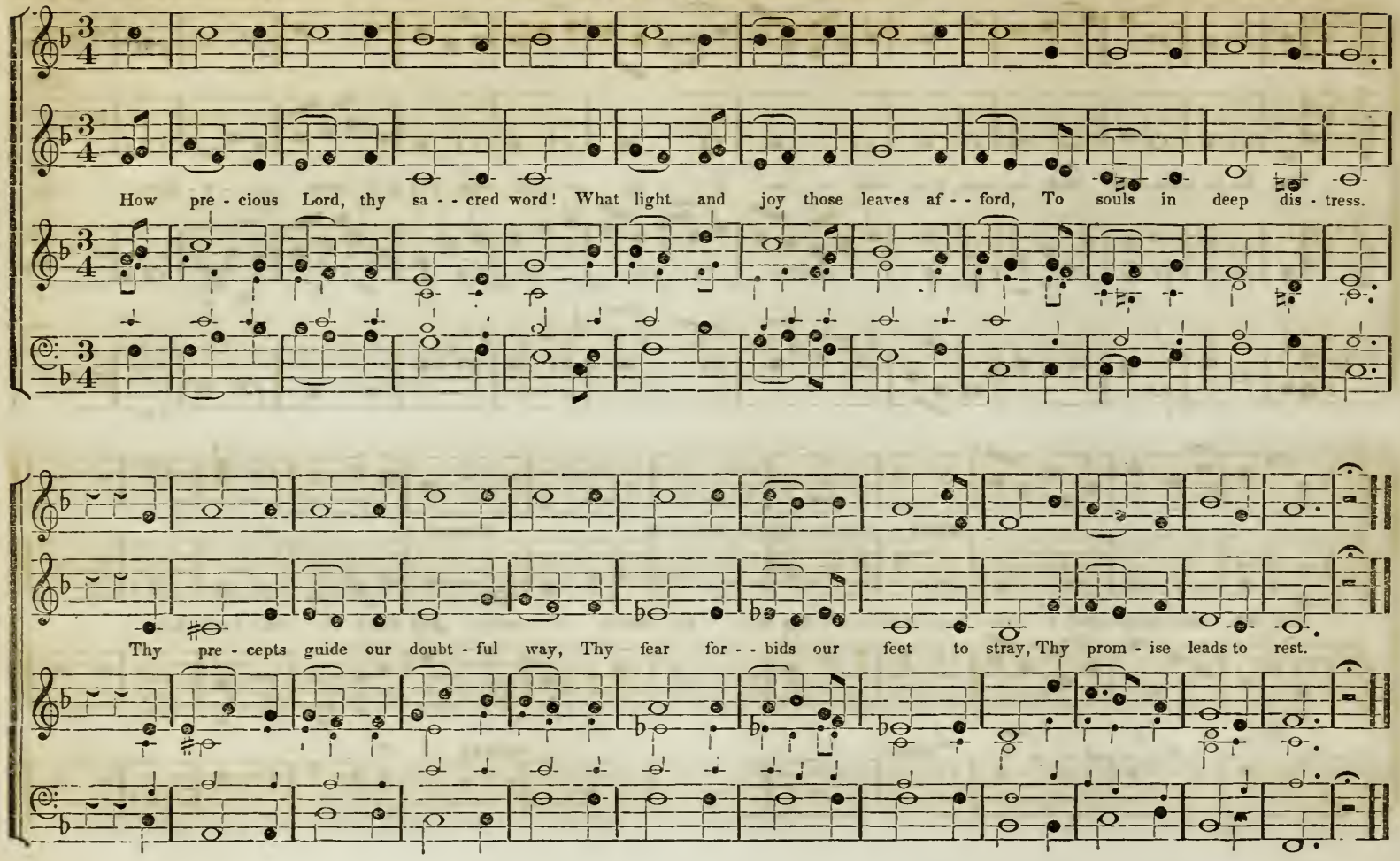



The fes-tal morn, my God-is come, That calls - - - me to - - thy sa-cred dome, Thy pres-ence to - - a-dore: My
SOLO SECOND TREBLE, OR TENOR. TUTTI.
feet-the sum-mons shall - - at - - tend, With will-ing steps thy courts - - as - - cend, And tread-the hal-lowed floor.
SOLO. TUTTI.

210 ALLEGRETTO

ZACCHINI. C. P. M.

Common Hymn.



ALLEGRETTO.

EXPIATION. C. P. M.

Common Hymn. OR ANTHEM. 211

1. Great God! - our voice - to thee - we raise; Tune thou our lips - and hearts-with praise, Thy good - ness to - - a - dore: Our life, - our health, - and

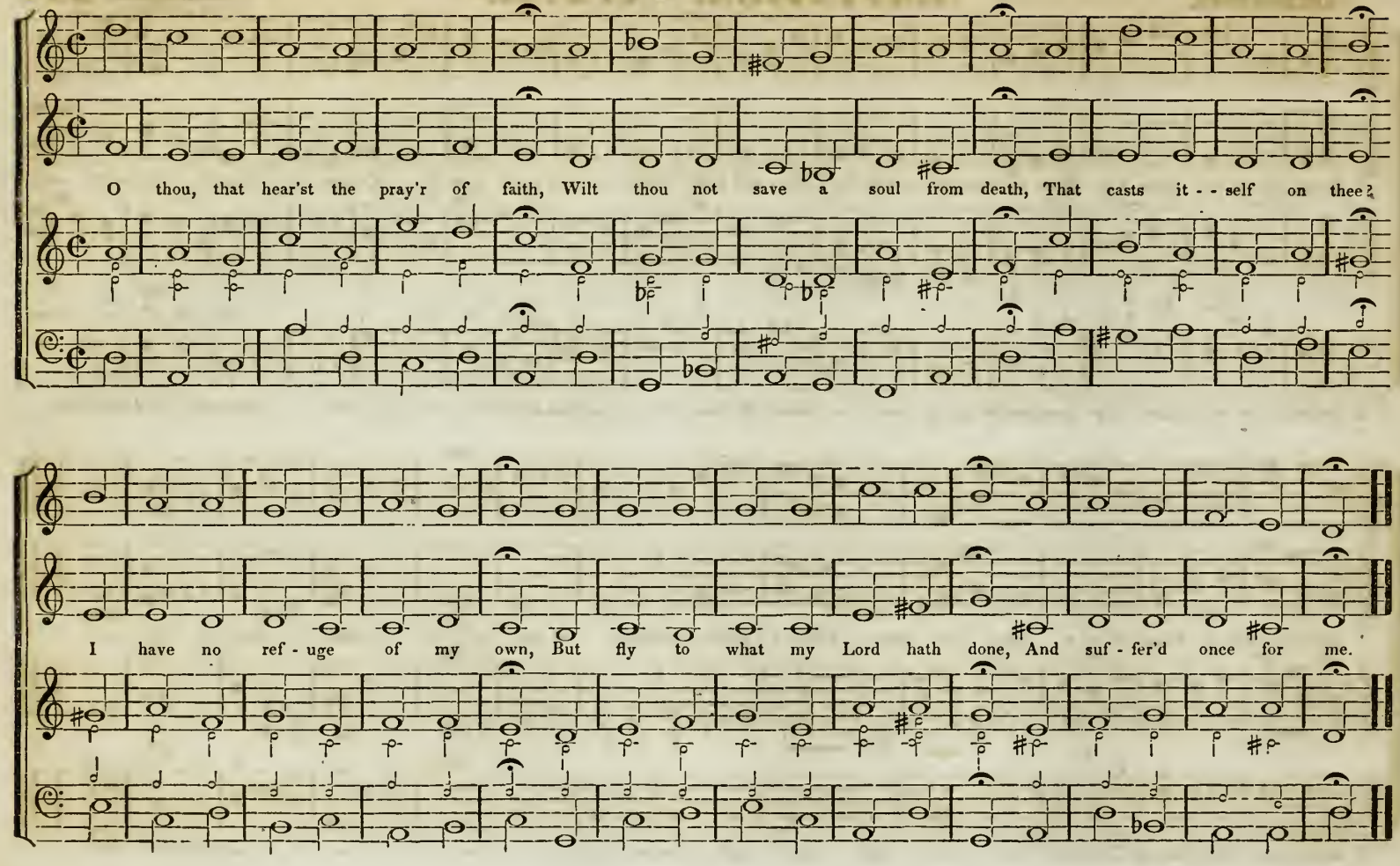
2. Stretch o'er - our heads - - thy guardian wings, Se - cure - the weak, O King - of kings! Our shield and ref - uge be: Thy spir - it, Lord, -con-

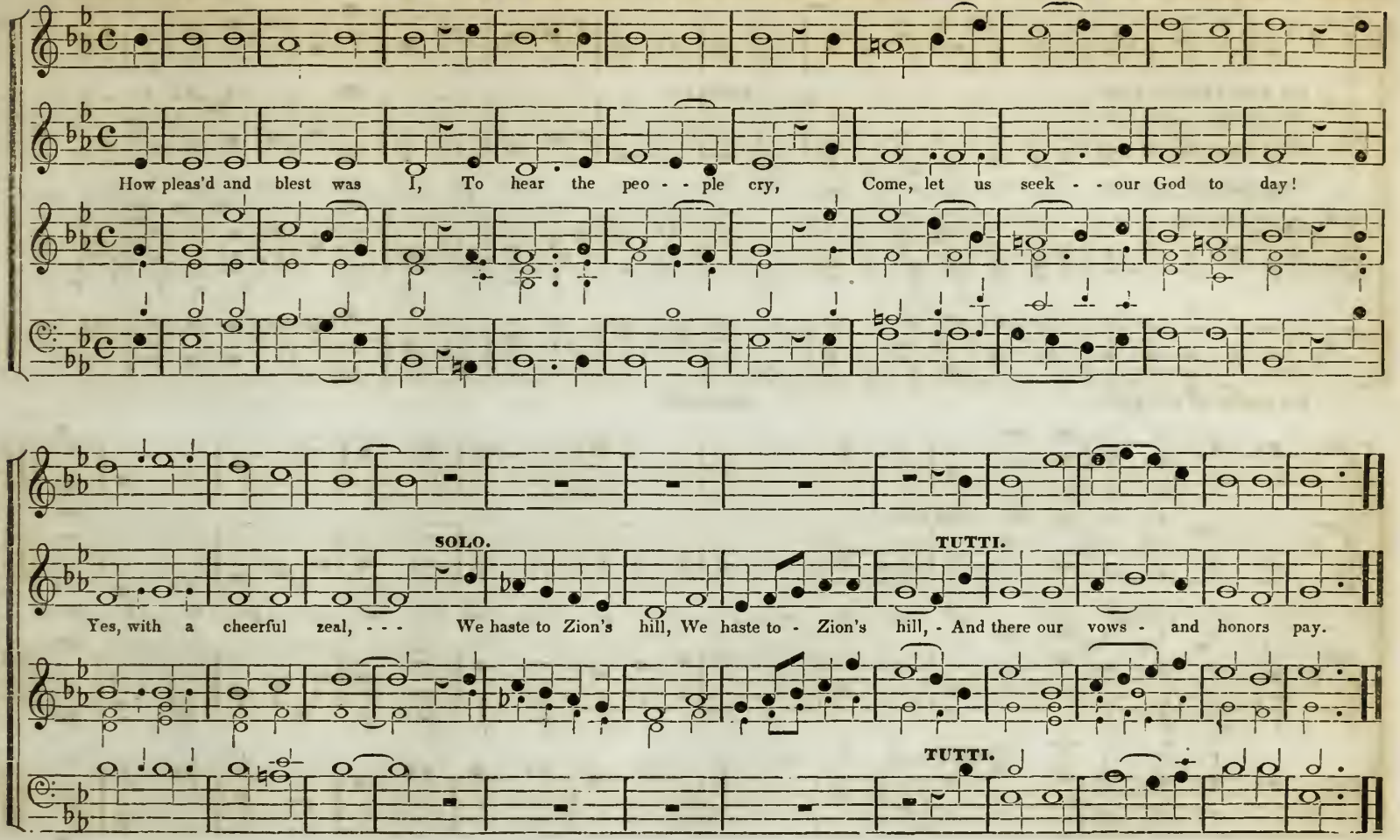
1. eve - ry friend, - From thee - a - - rise— on thee - - - de - - - pend, - Kind father of the poor, Kind fa - ther of the poor!

2. duct - our youth, Through Christ, the life - the way, - - the truth, - That we may come to thee, - - - that we - - may come to thee!

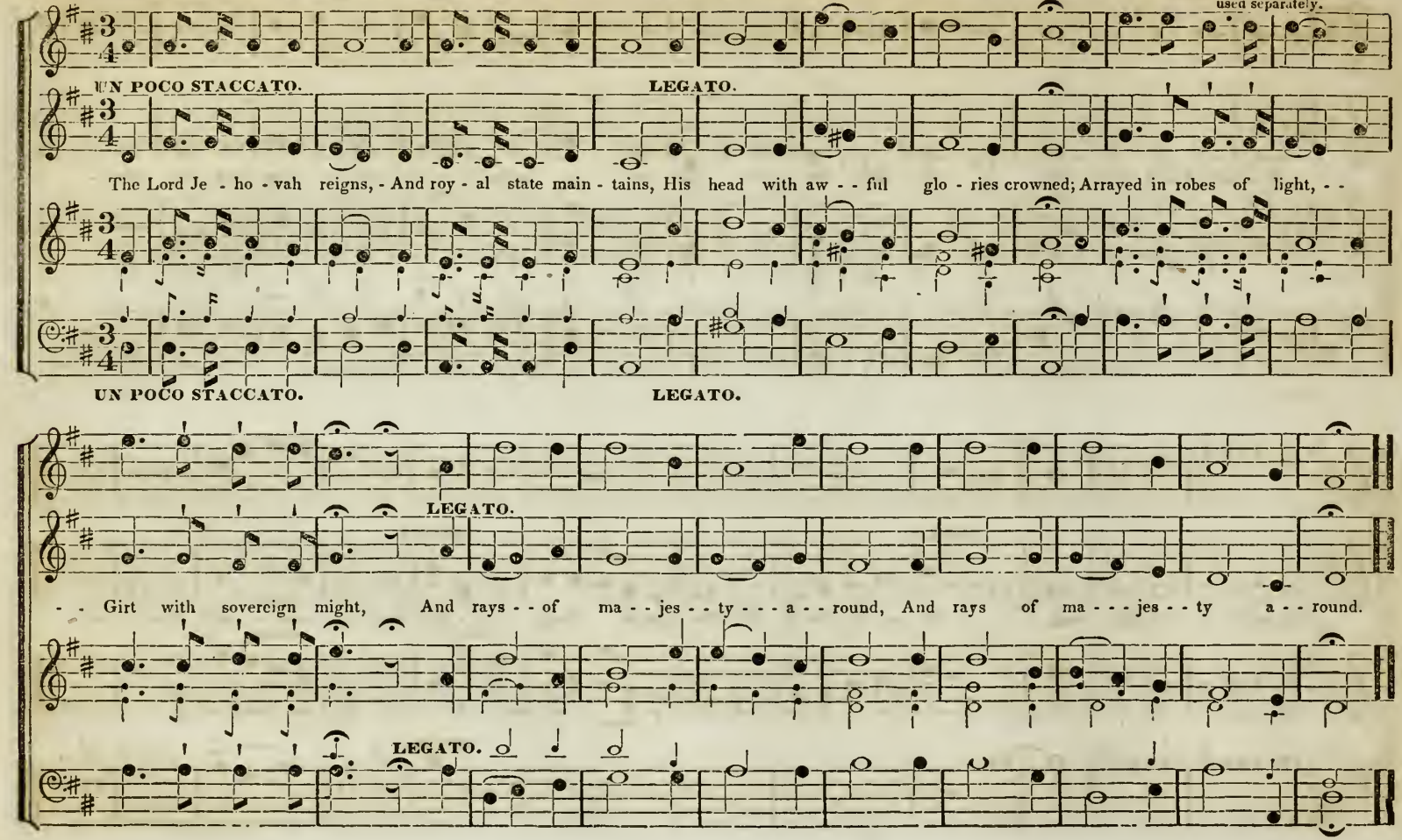
WRANITZKY. C. P. M.

Common Choral.



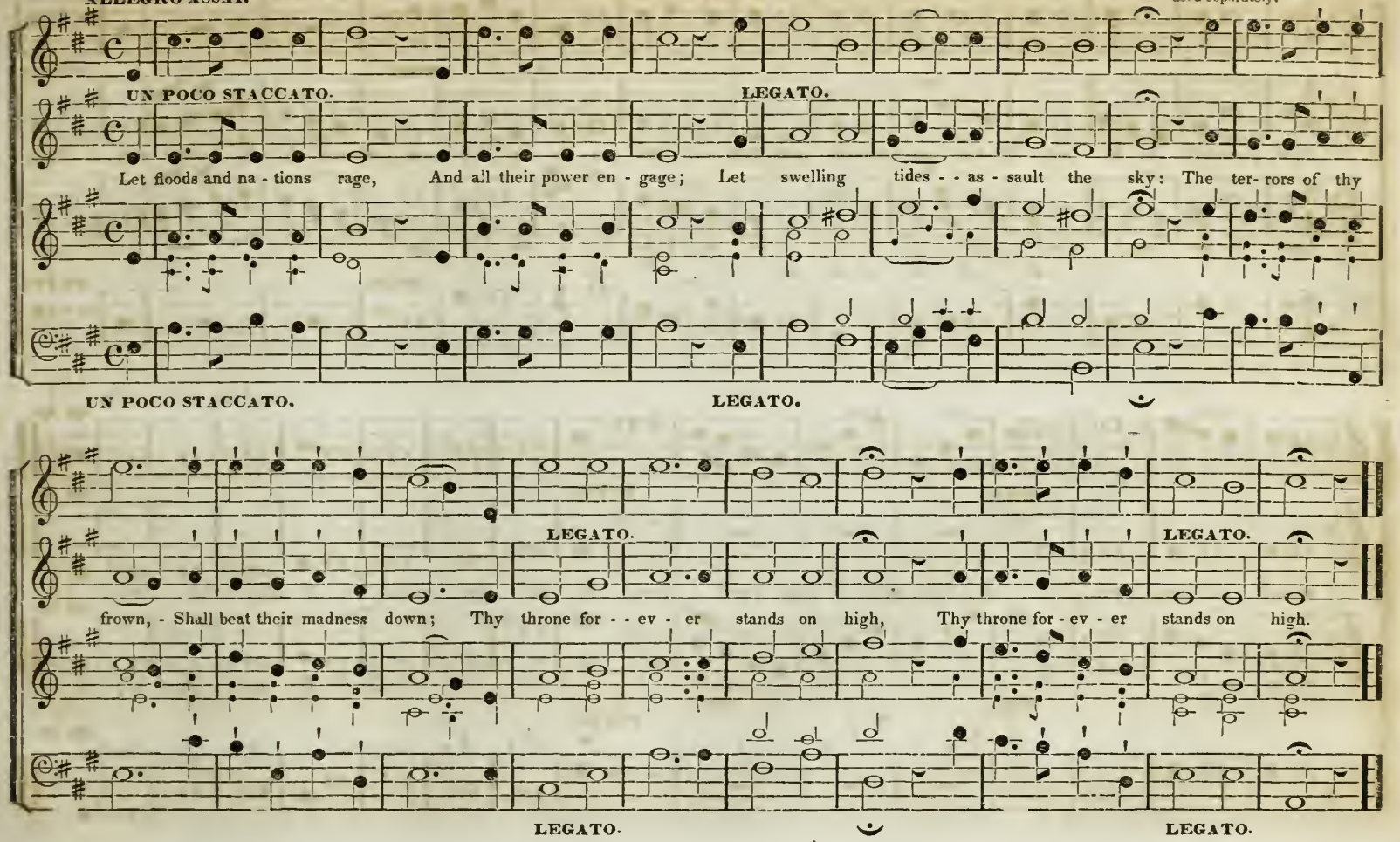

How pleas'd and blest was I, To hear the peo - - ple cry, Come, let us seek - - our God to day!
SOLO.
TUTTI.
Yes, with a cheerful zeal, - - - We haste to Zion's hill, We haste to - Zion's hill, - And there our vows - and honors pay.
TUTTI.

214 ALLEGRO MODERATO. **HAYDN'S CHANT. NO. 1. S. P. M.** **First Stanza** Common Hymn. Each Stanza may be used separately.

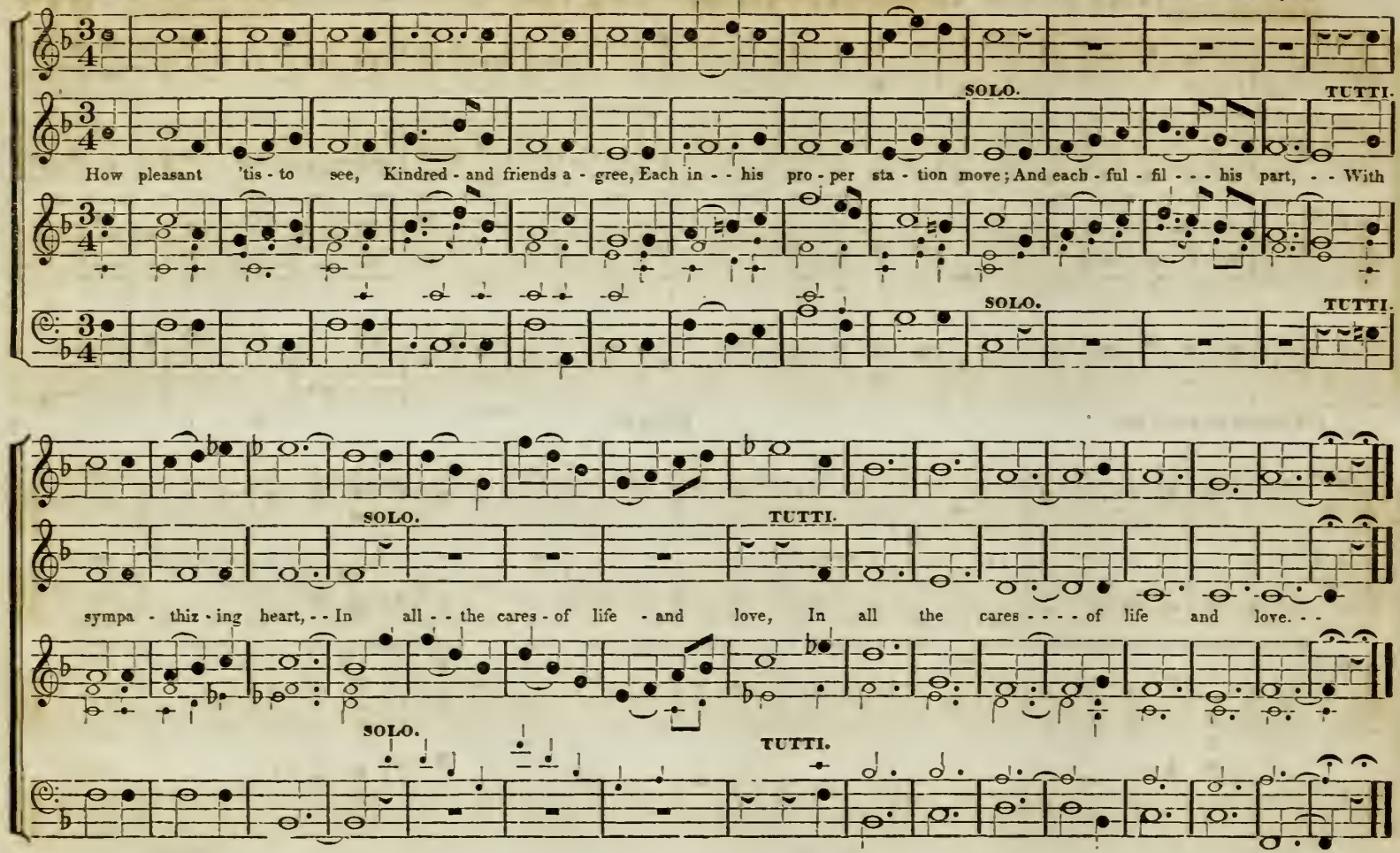


HAYDN'S CHANT NO. 2. S. P. M.

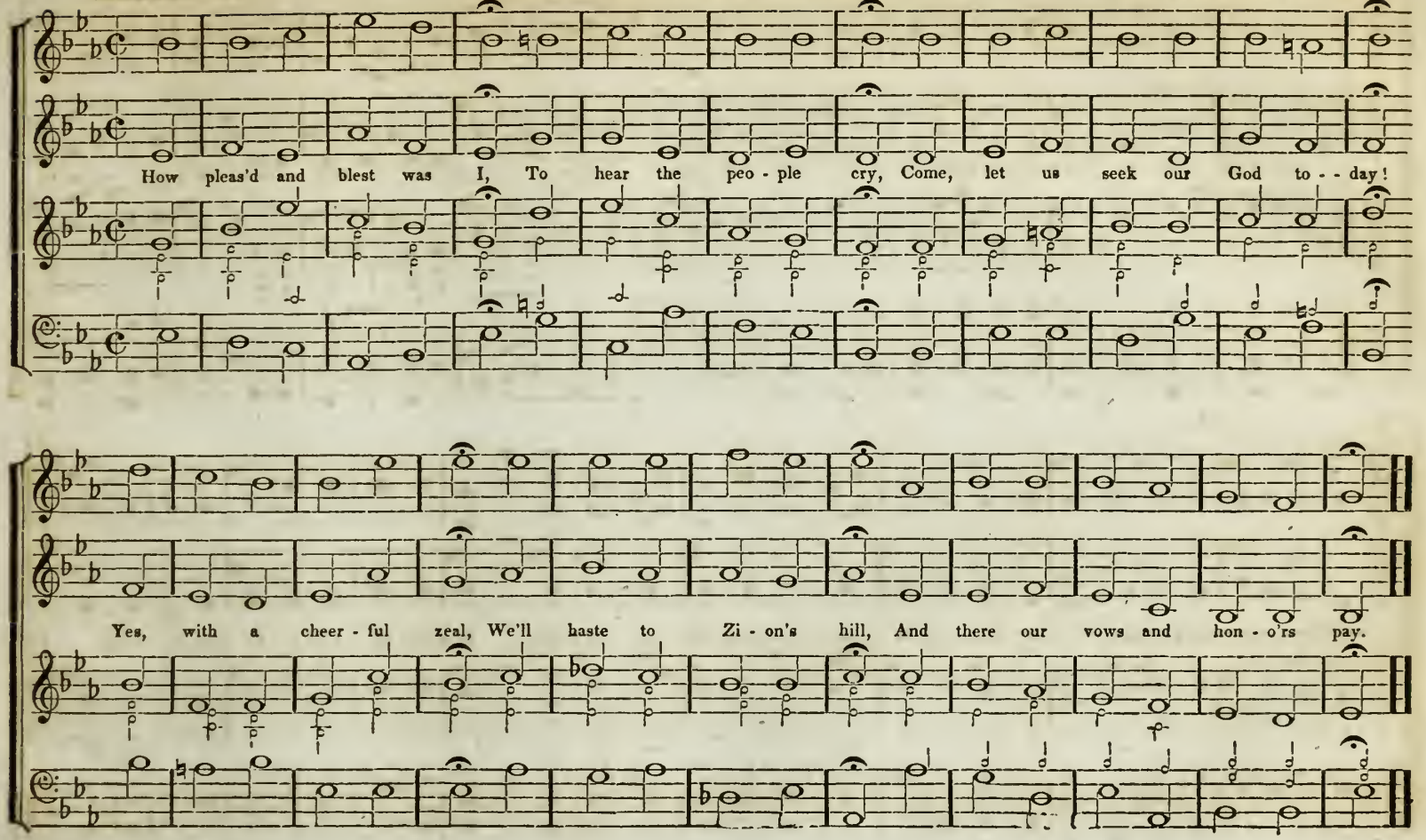
Second Stanza. Common Hymn. Each Stanza may be used separately.



216 UN POCO ALLEGRO. **CONTANZI. S. P. M.** Common Hymn.



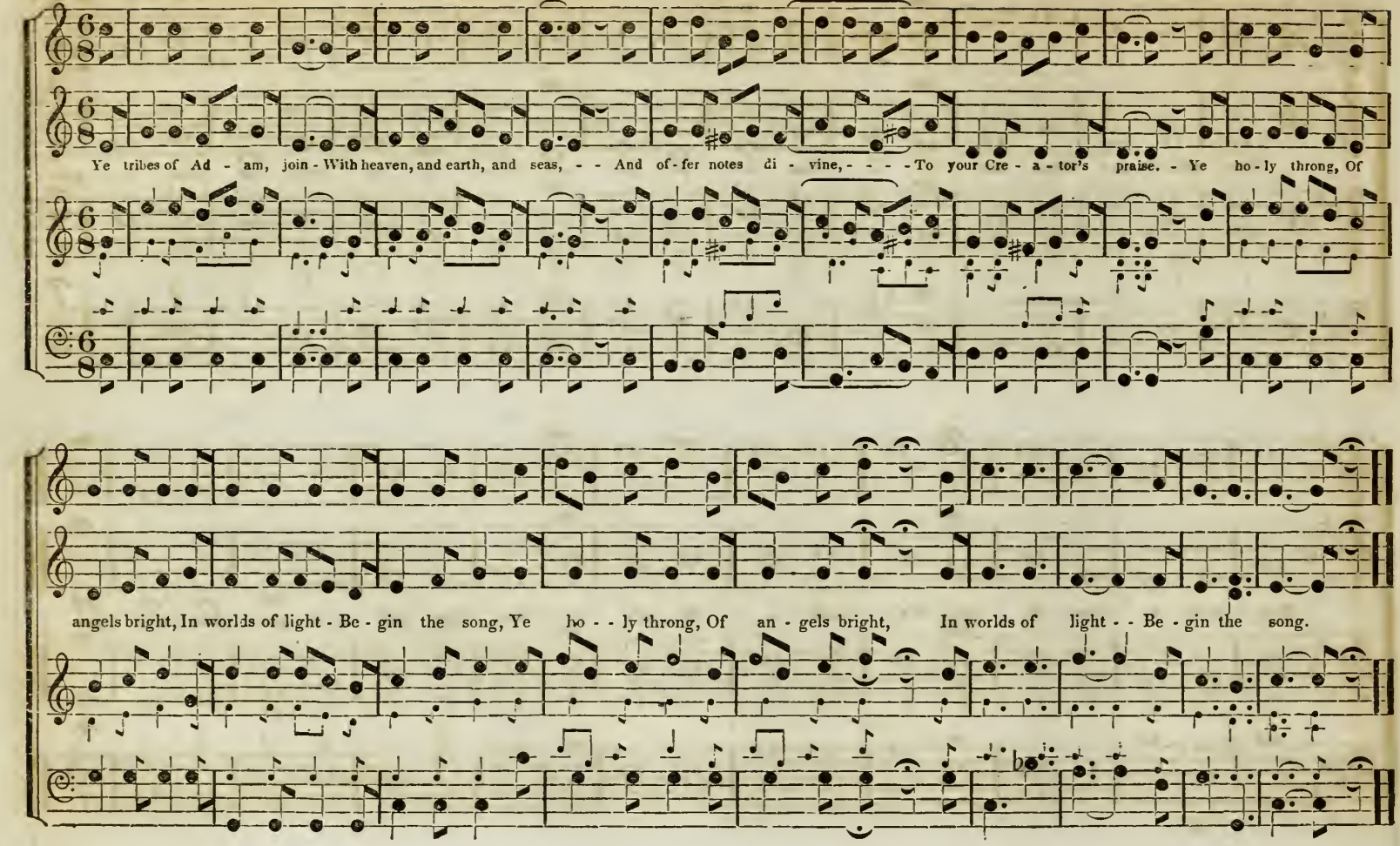
EBERWEIN. S. P. M.

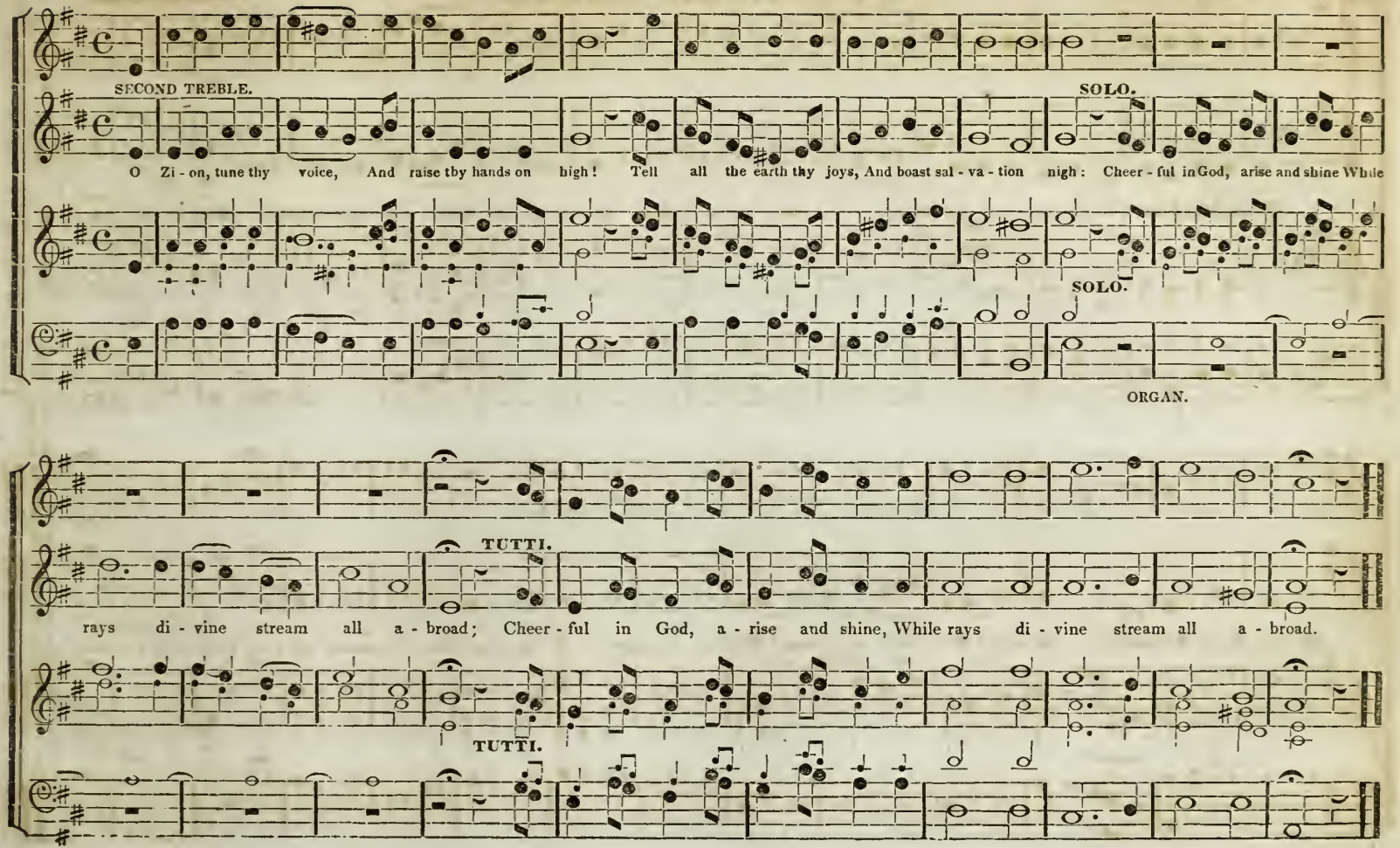


ANDANTINO

CANAAN. H. M.

Common Hymn.

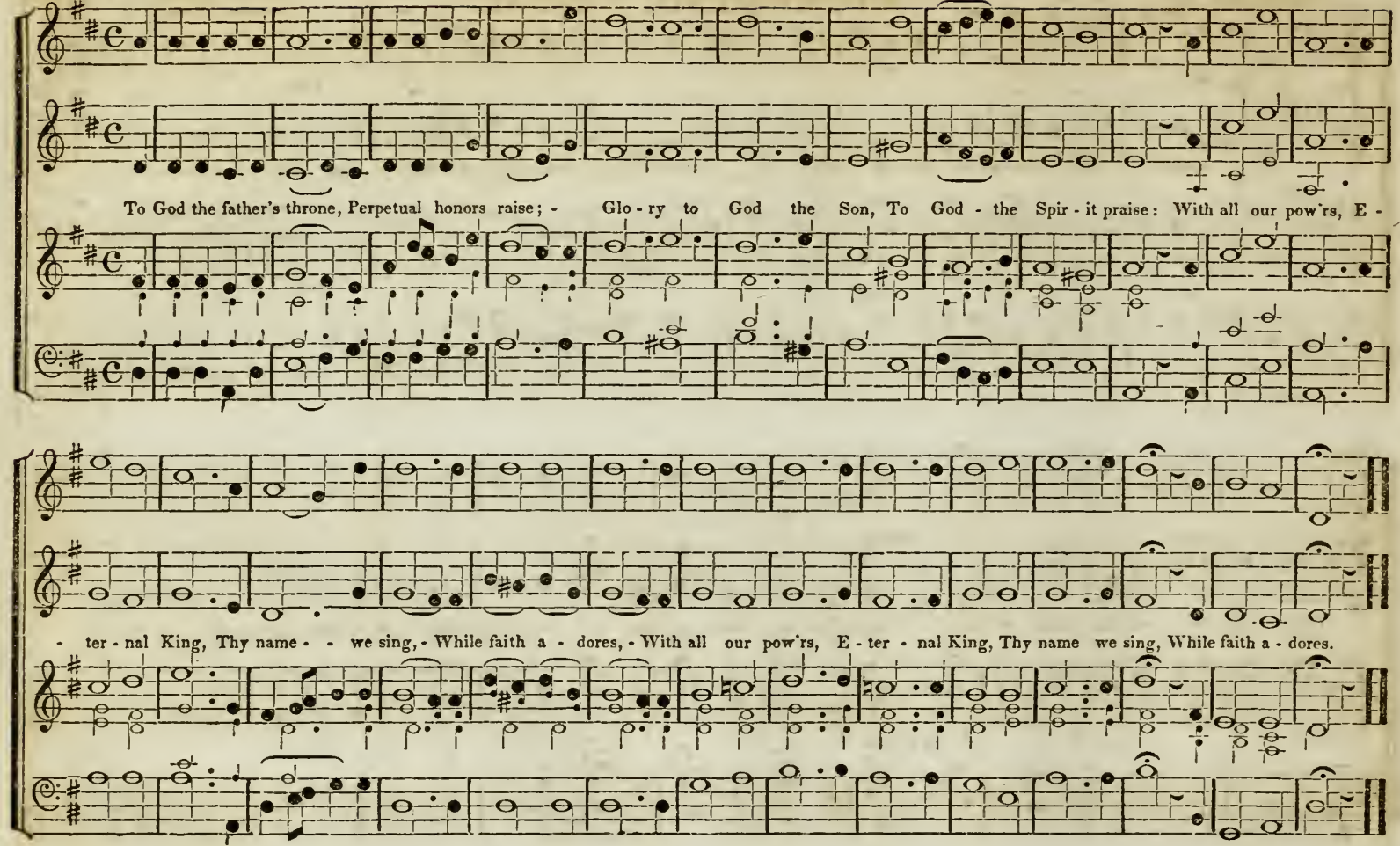


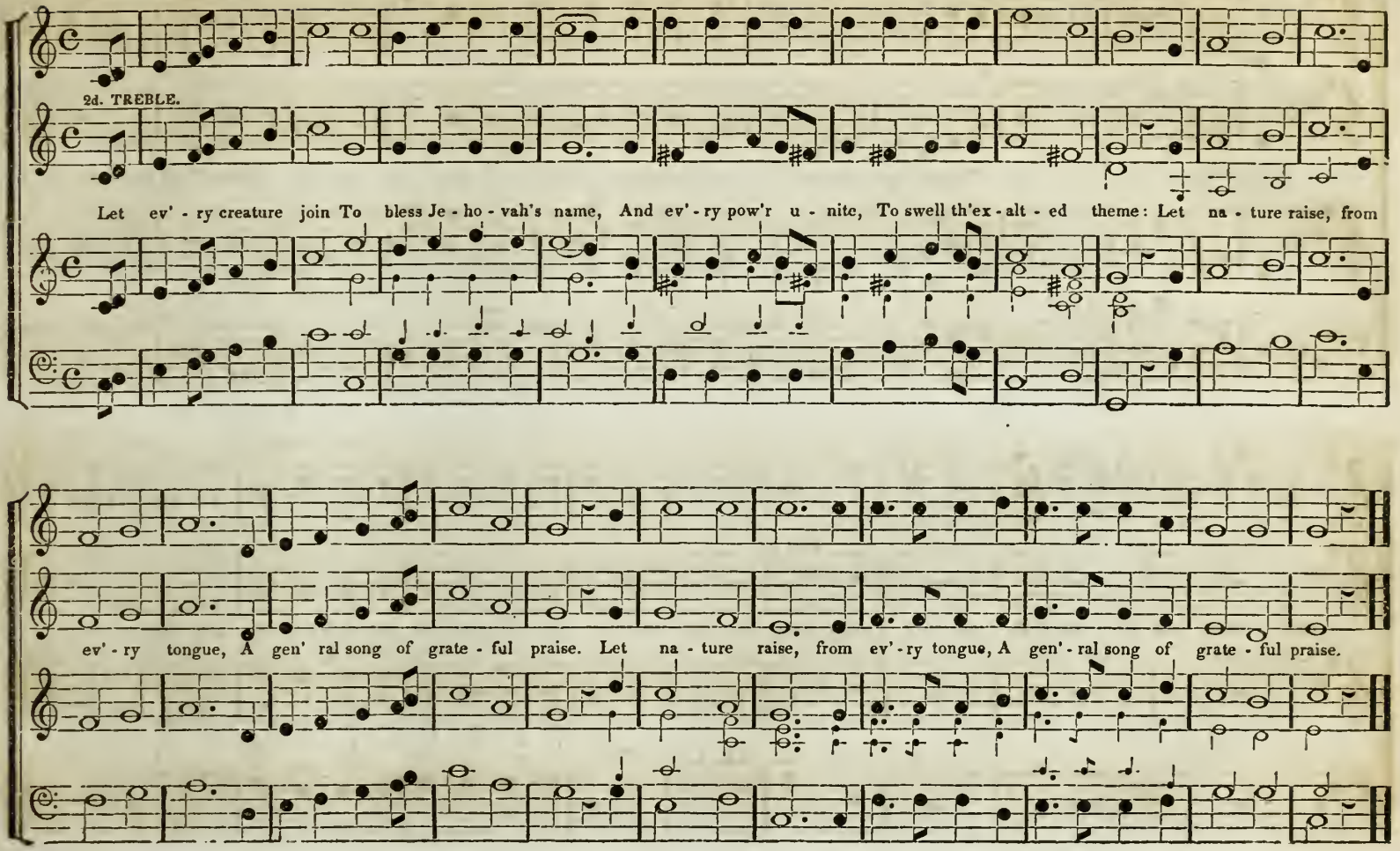

SECOND TREBLE.
SOLO.
O Zi - on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast sal - va - tion nigh: Cheer - ful in God, arise and shine While
SOLO.
ORGAN.
TUTTI.
rays di - vine stream all a - broad; Cheer - ful in God, a - rise and shine, While rays di - vine stream all a - broad.
TUTTI.

220 ALLEGRO

NAUMANN. H. M.

Common Hymn.




2d. TREBLE.
Let ev' - ry creature join To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'ex - alt - ed theme: Let na - ture raise, from
ev' - ry tongue, A gen' ral song of grate - ful praise. Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

ALLEGRO.

MOUNT SINAI. H. M.

Common Hymn.

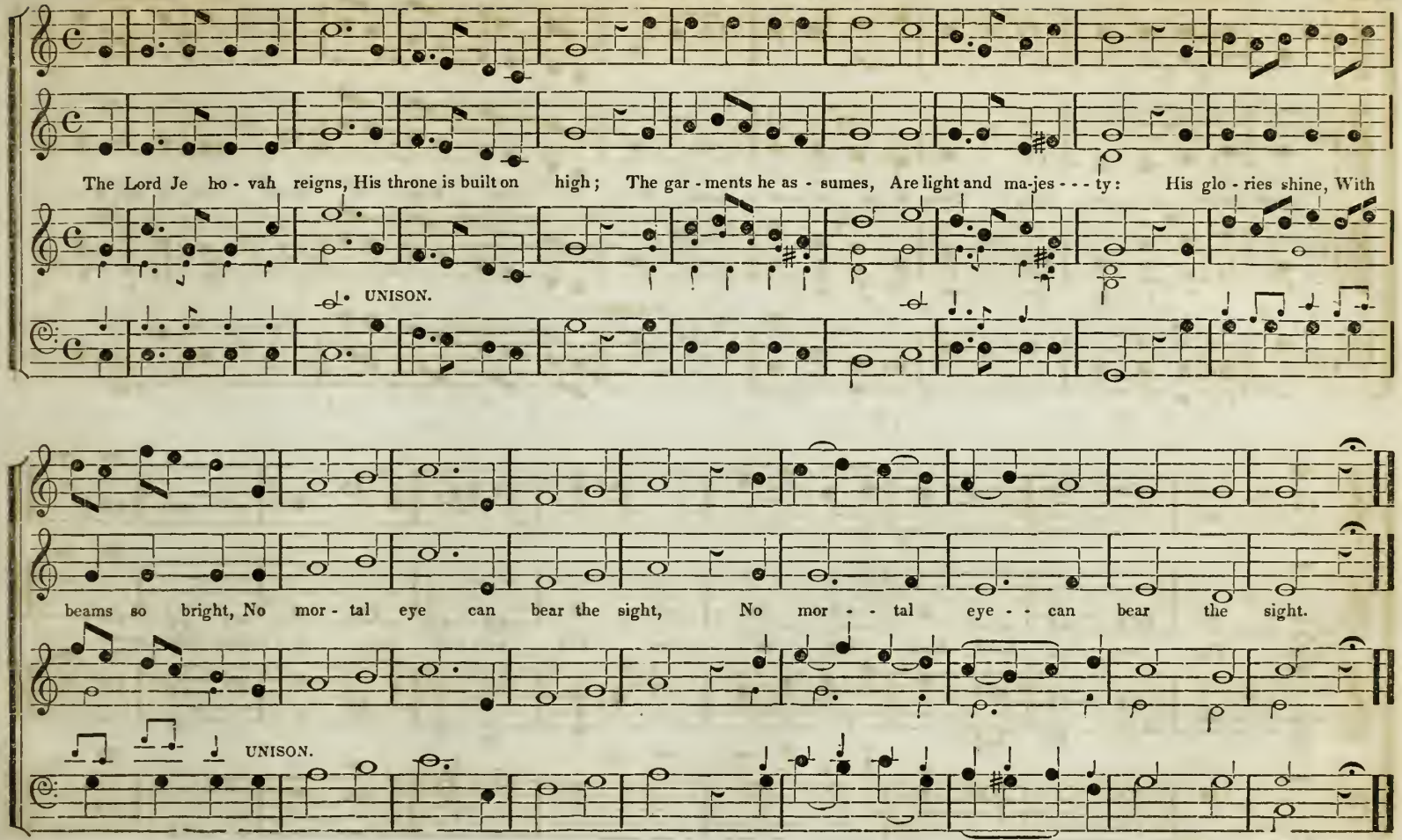
SOLO.

Two Tenors or two Trebles.

Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye

TUTTI.

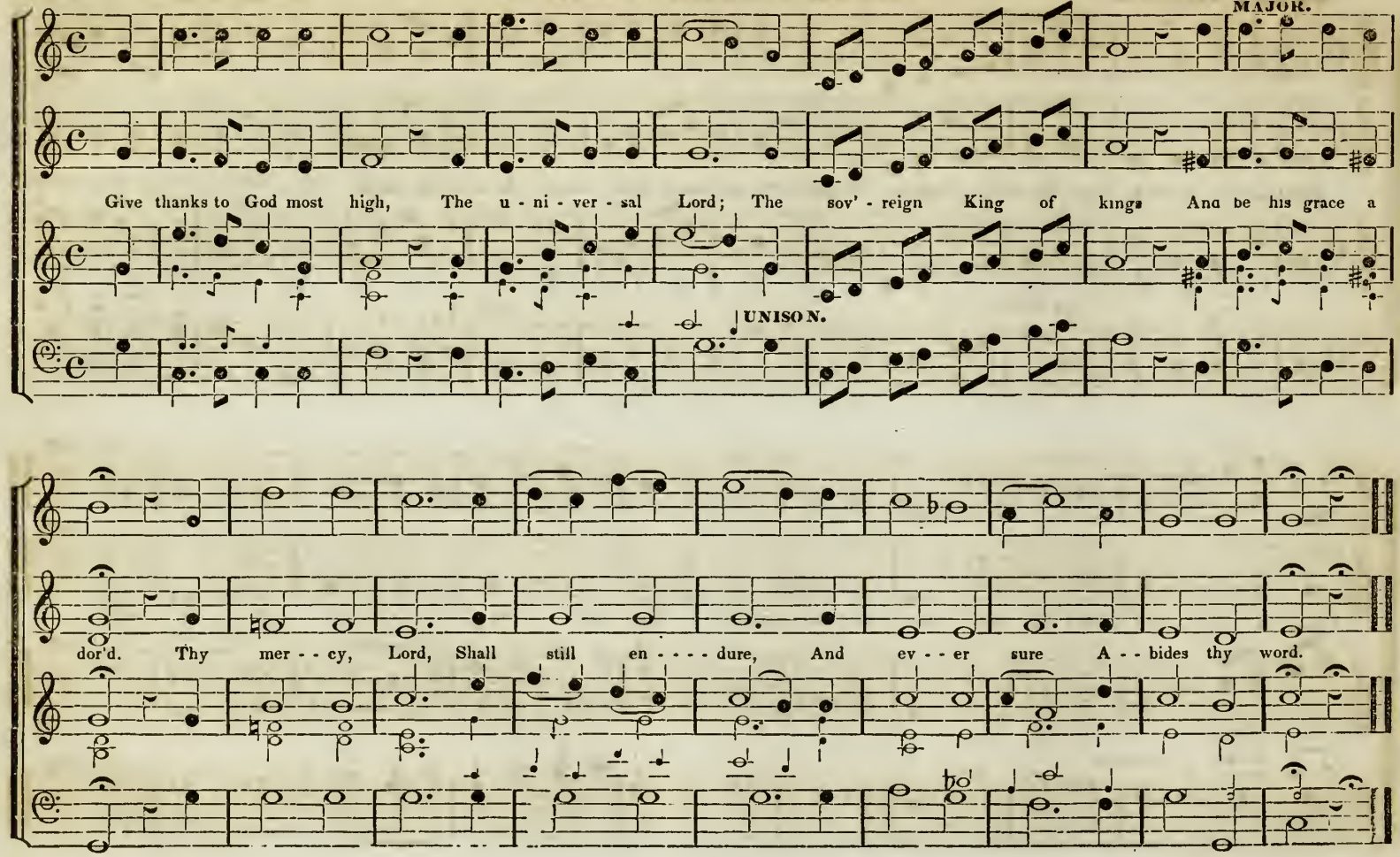
cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.

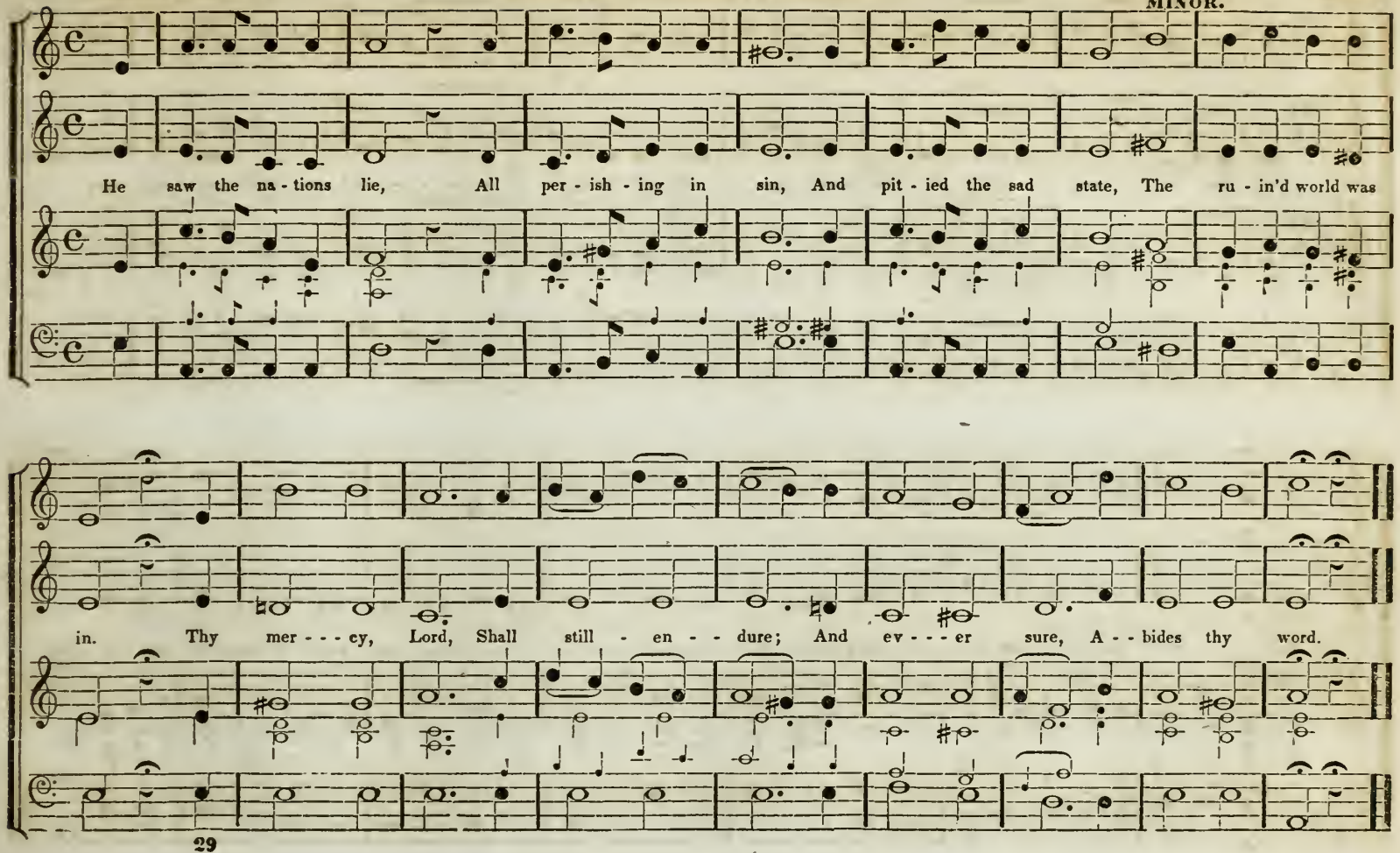

The Lord Je ho - vah reigns, His throne is built on high; The gar - ments he as - sumes, Are light and ma-jes - - - ty: His glo - ries shine, With
UNISON.
beams so bright, No mor - tal eye can bear the sight, No mor - - tal eye - - can bear the sight.
UNISON.

ALLEGRO ASSAI.

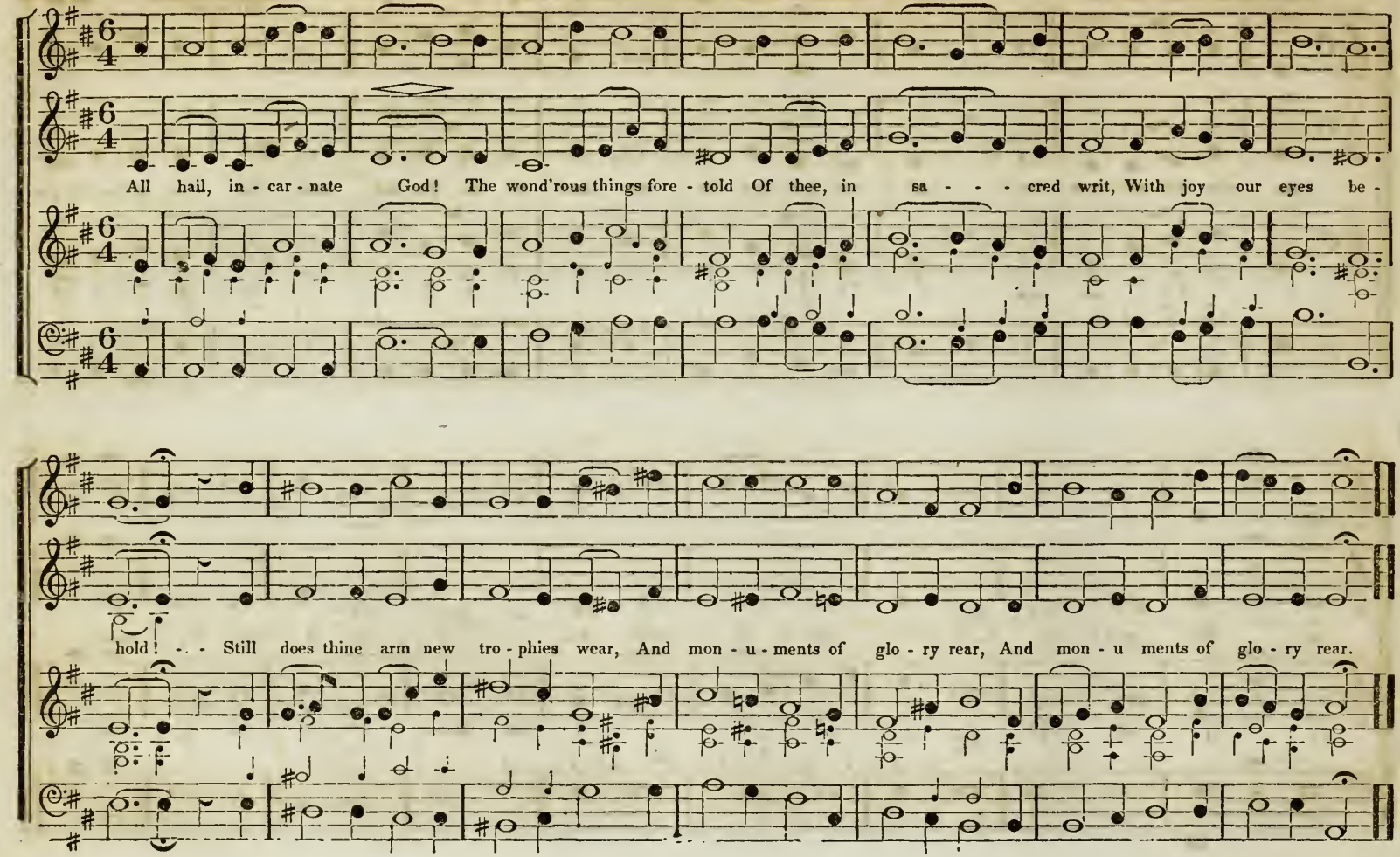
ROSETTI. H. M.

Common Hymn.
MAJOR.

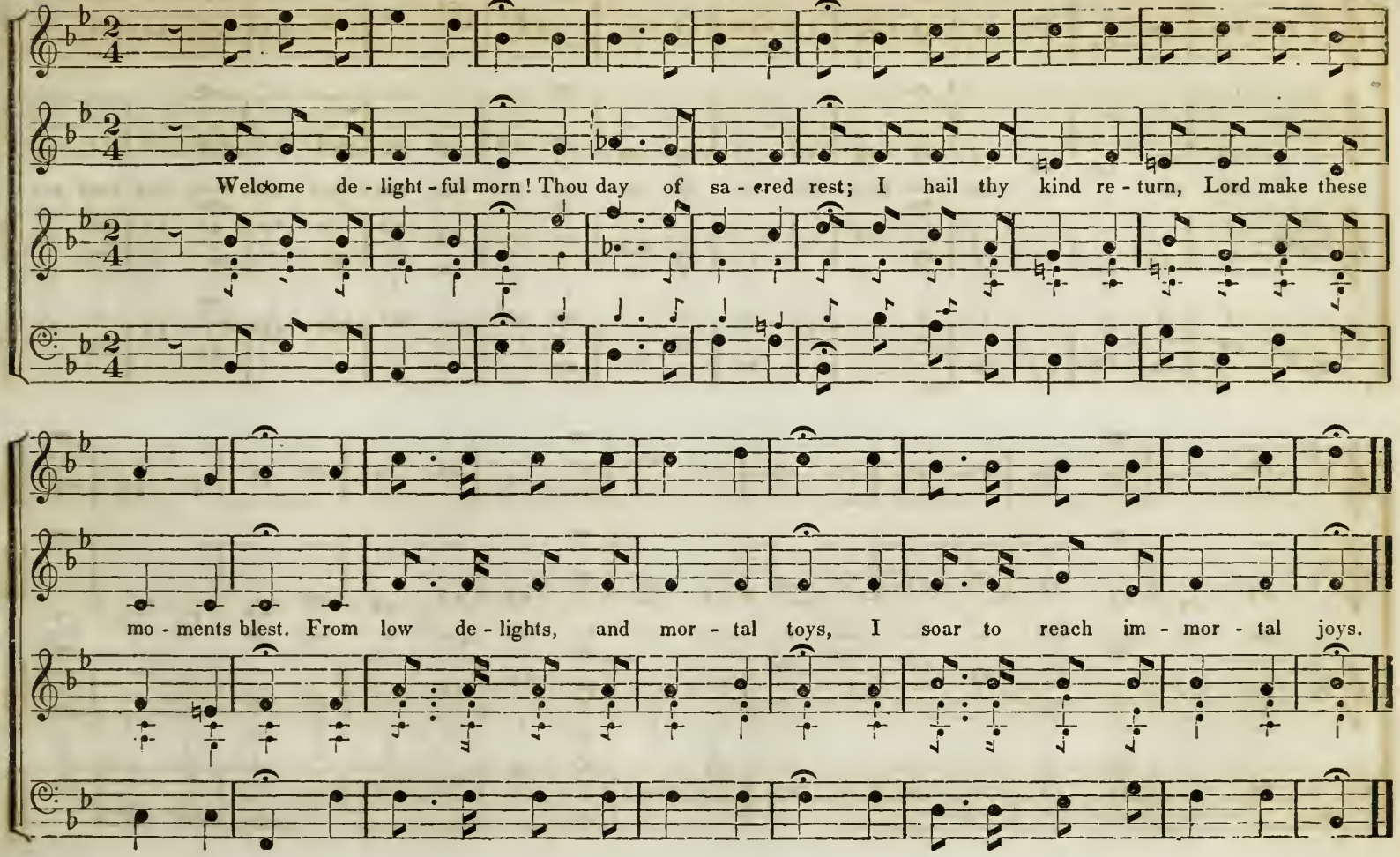



He saw the na - tions lie, All per - ish - ing in sin, And pit - ied the sad state, The ru - in'd world was
in. Thy mer - - - cy, Lord, Shall still - en - - dure; And ev - - - er sure, A - - bides thy word.

226 ALLEGRO MODERATO. **FERRARI. H. M.** Common Hymn.

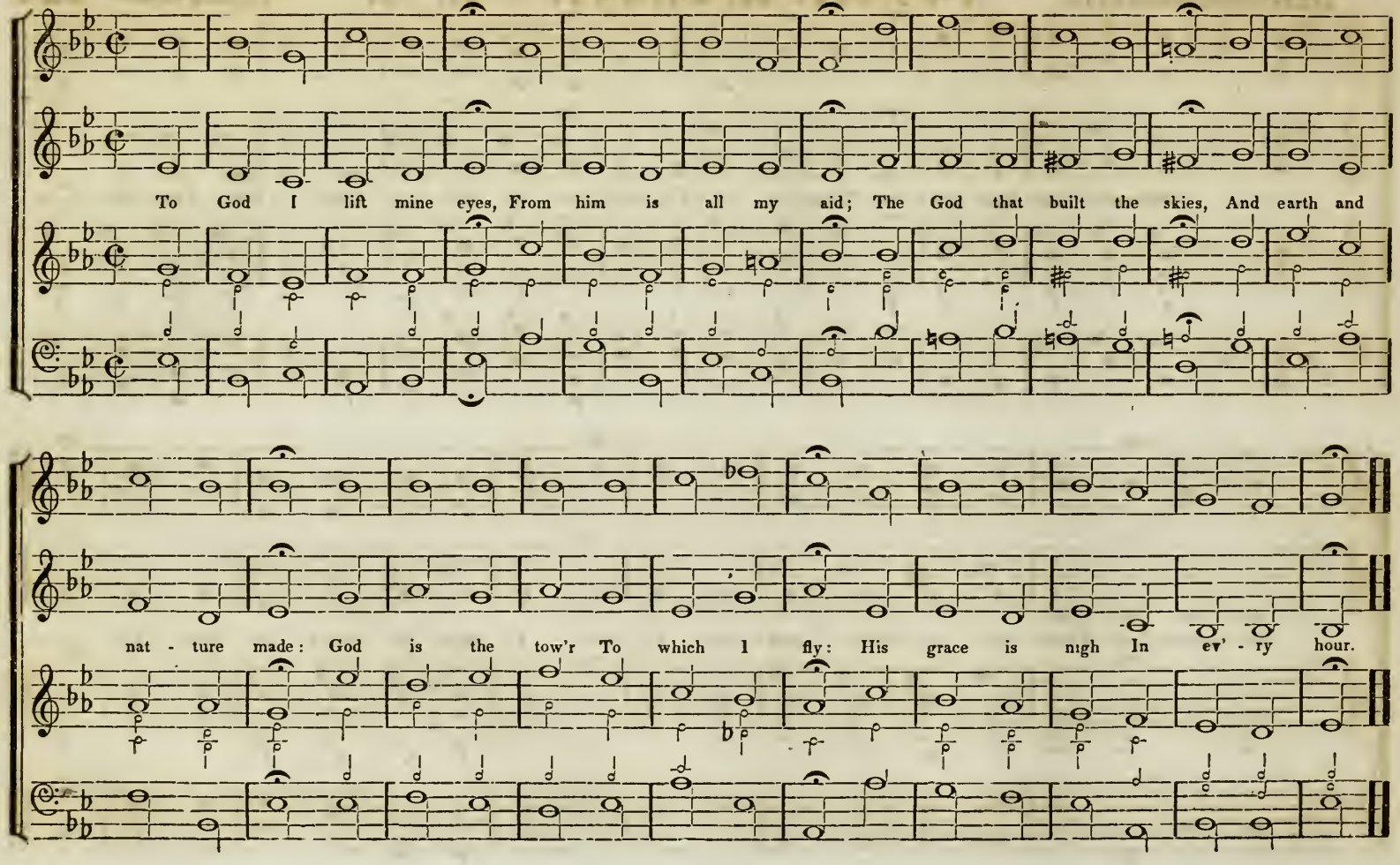


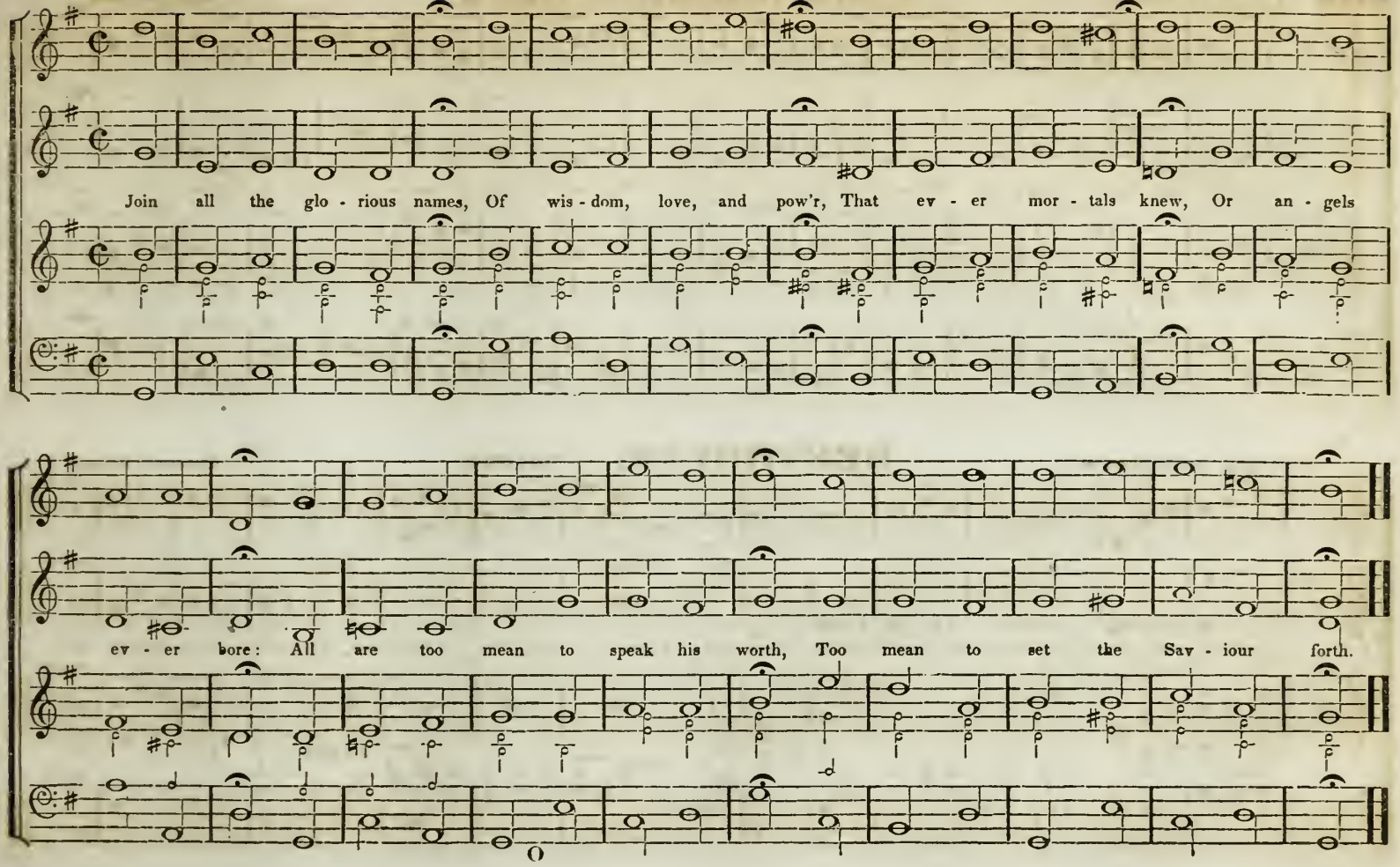
ALLEGRETTO MODERATO. **A FESTIVAL CHANT.** **H. M.** Common Hymn. **227**



ABT VOGLER. H. M.

Common Choral.



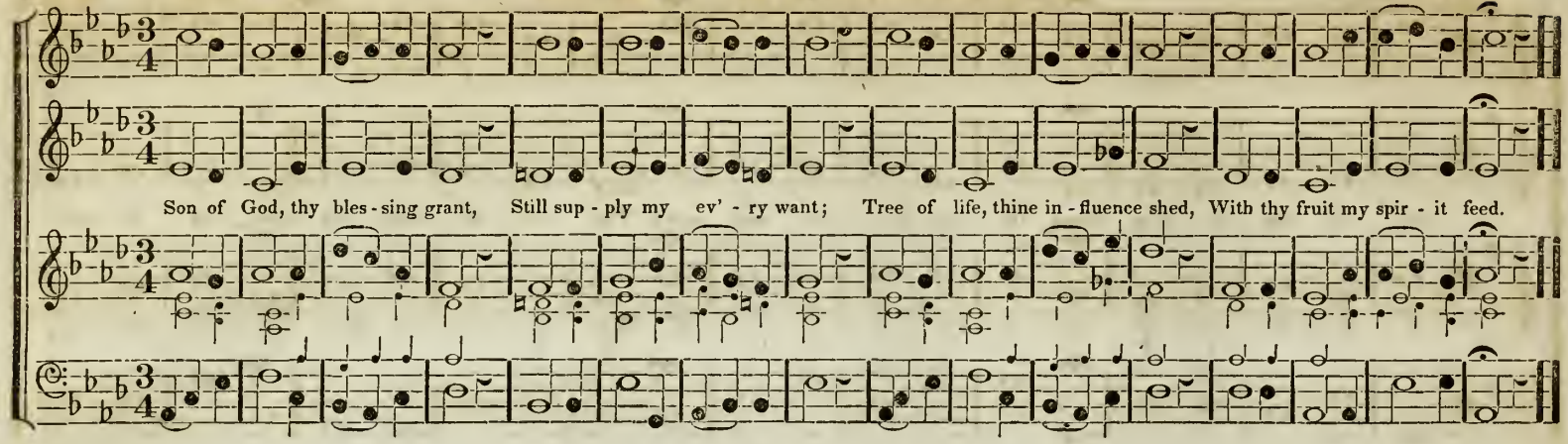

Join all the glo - rious names, Of wis - dom, love, and pow'r, That ev - er mor - tals knew, Or an - gels
ev - er bore: All are too mean to speak his worth, Too mean to set the Sav - iour forth.

230 UN POCO ALLEGRETTO.

WESSELY.

Sevens.

Common Hymn.

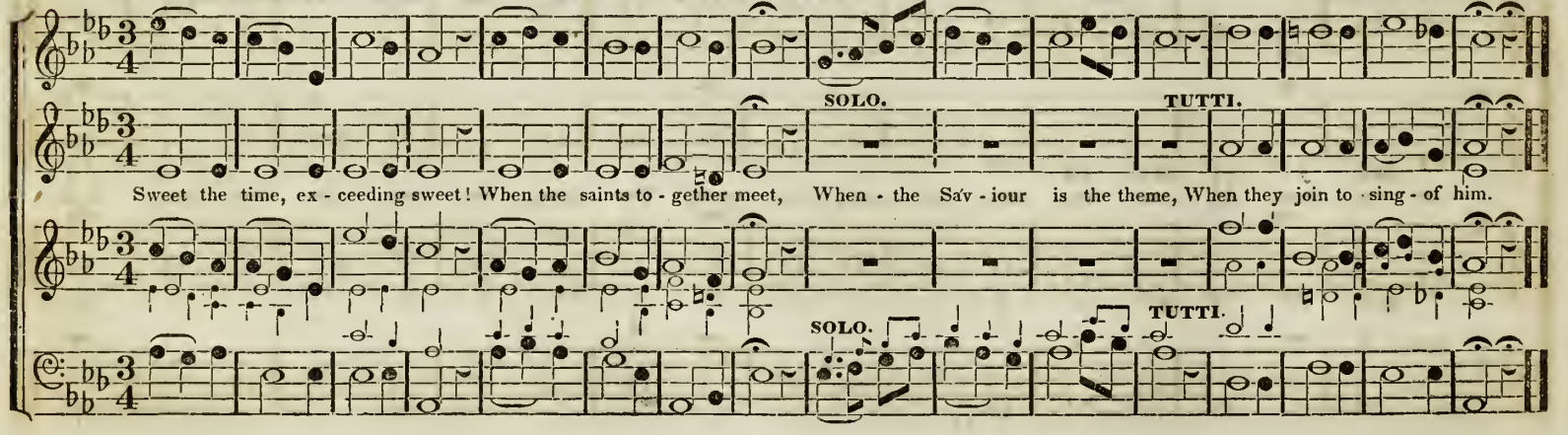


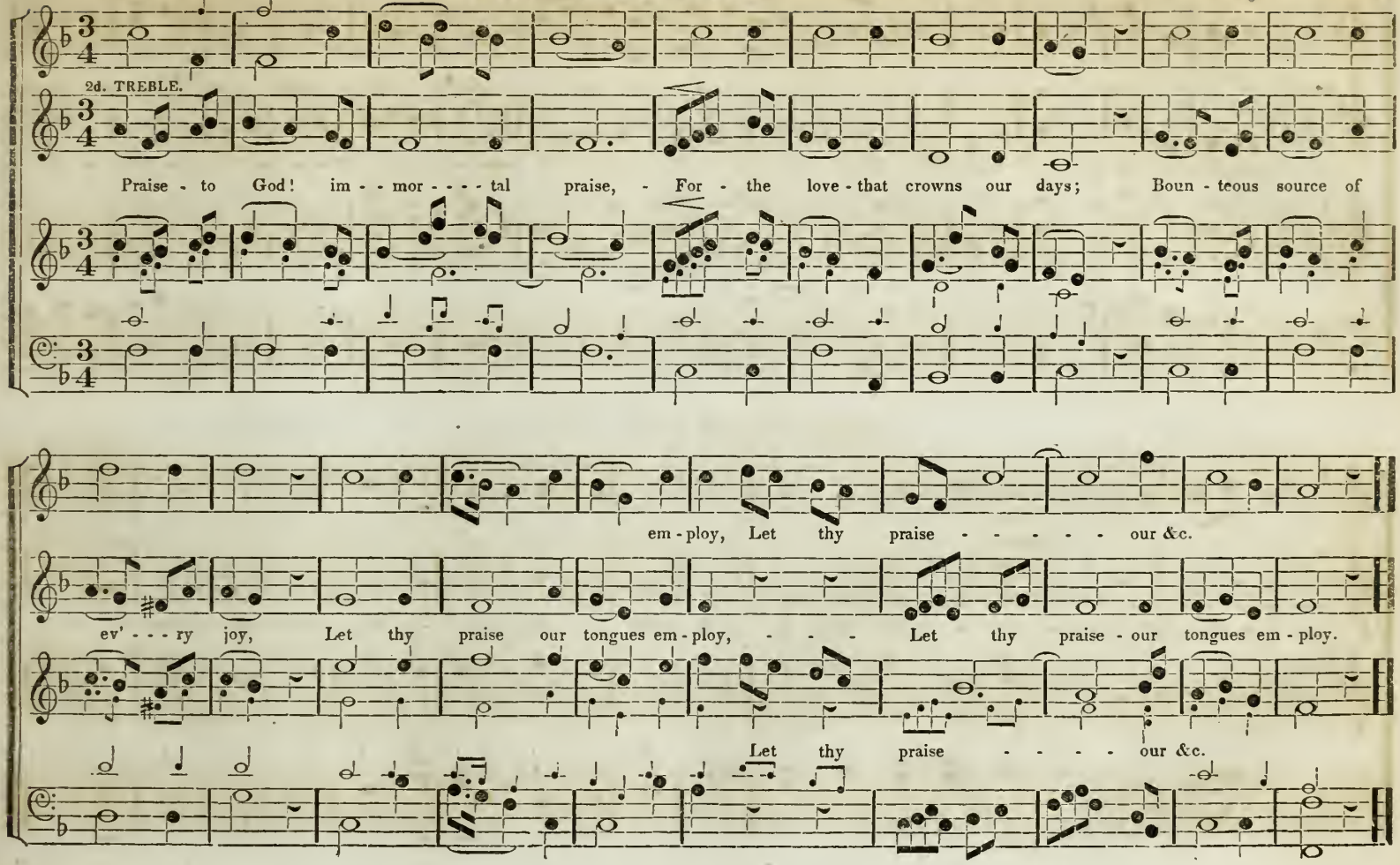
UN POCO ALLEGRETTO.

BEETHOVEN.

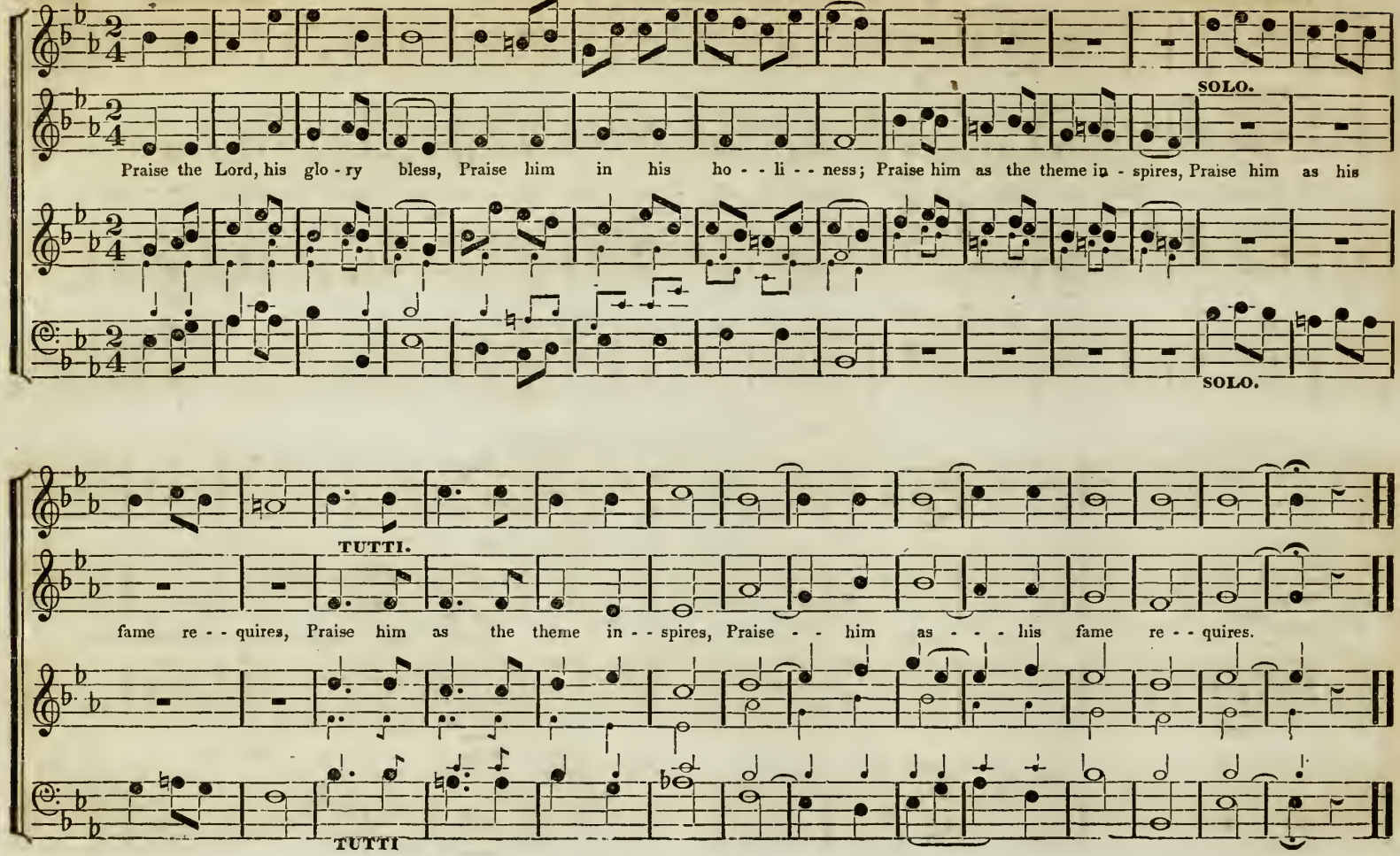
Sevens.

Common Hymn.



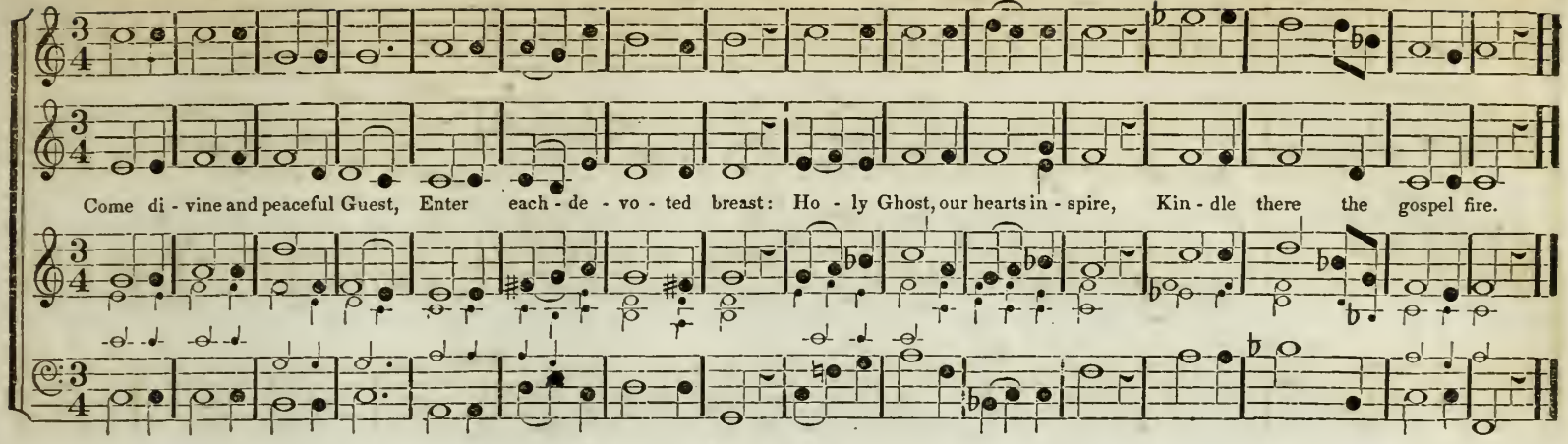

2d. TREBLE.
Praise - to God! im - - mor - - - - tal praise, - For - the love - that crowns our days; Boun - teous source of
em - ploy, Let thy praise - - - - - - our &c.
ev' - - - ry joy, Let thy praise our tongues em - ploy, - - - Let thy praise - our tongues em - ploy.
Let thy praise - - - - - our &c.

232 ALLEGRO **J. METZ.** **Sevens.** **Common Hymn.**



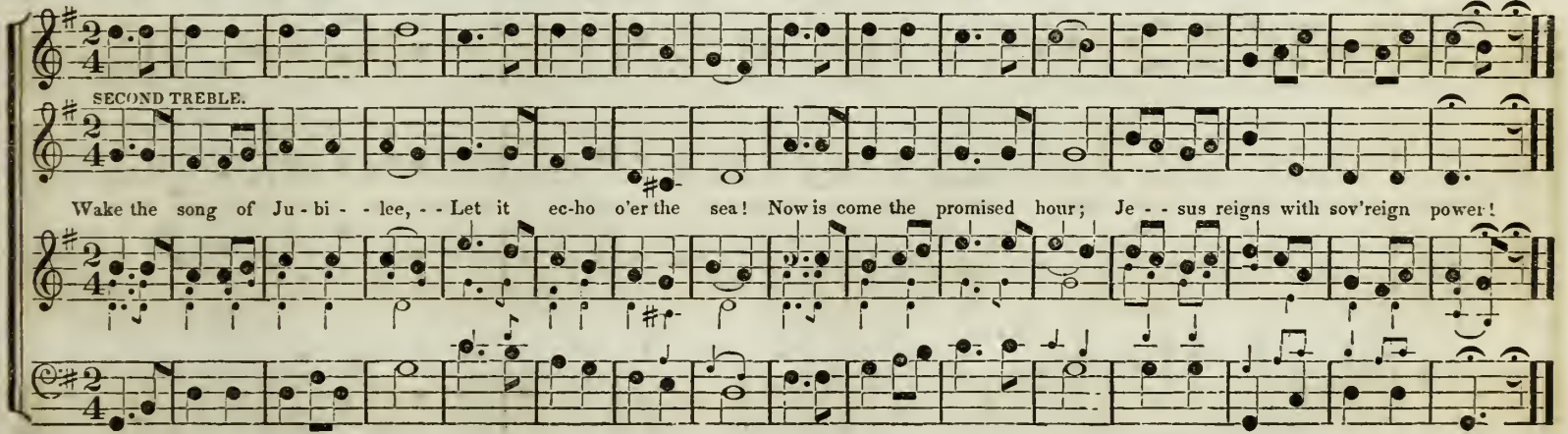
ALLEGRETTO.

JOMELLI. Sevens. Common Hymn.

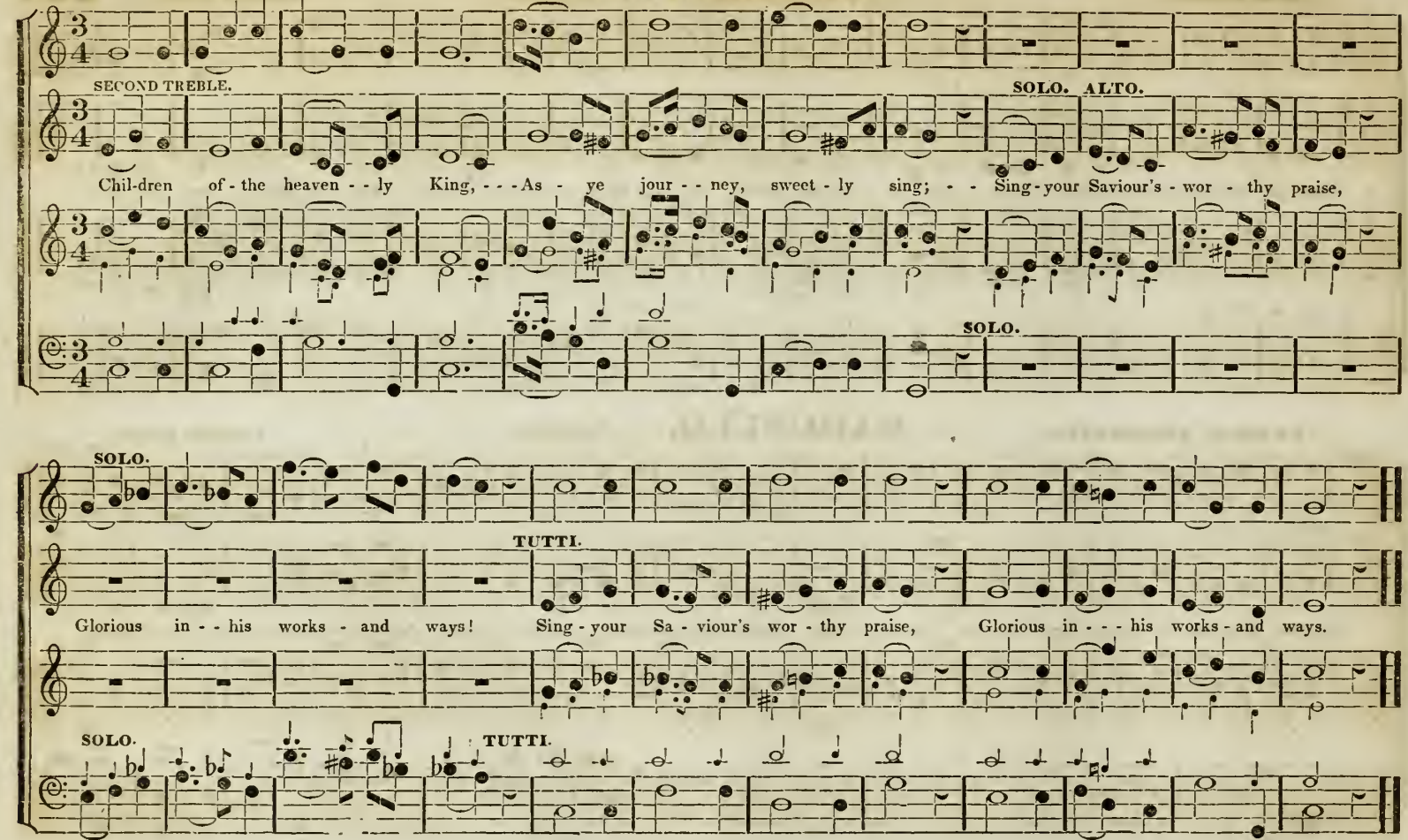


UN POCO. ALLEGRETTO.

MARCELLO. Sevens. Common Hymn.



234 UN POCO ALLEGRETTO. **WEBER.** Sevens. Common Hymn.



UN POCO ALLEGRO.

RIGHINI. Sevens.

SECOND TREBLE.

Songs of praise the an - gels sang, Heaven with hal - le - lu - - jah rang, When Je - hovah's-work be - gun, - When he spake, and it was done.

ALLEGRETTO MODERATO.

PALESTRINA. Sevens, or Sevens Six Lines.

Common Hymn.

Now be - gin the heavenly theme, Song - of mercy's healing stream: Ye who Jesus' kindness prove, - Sing of his re - deeming love.

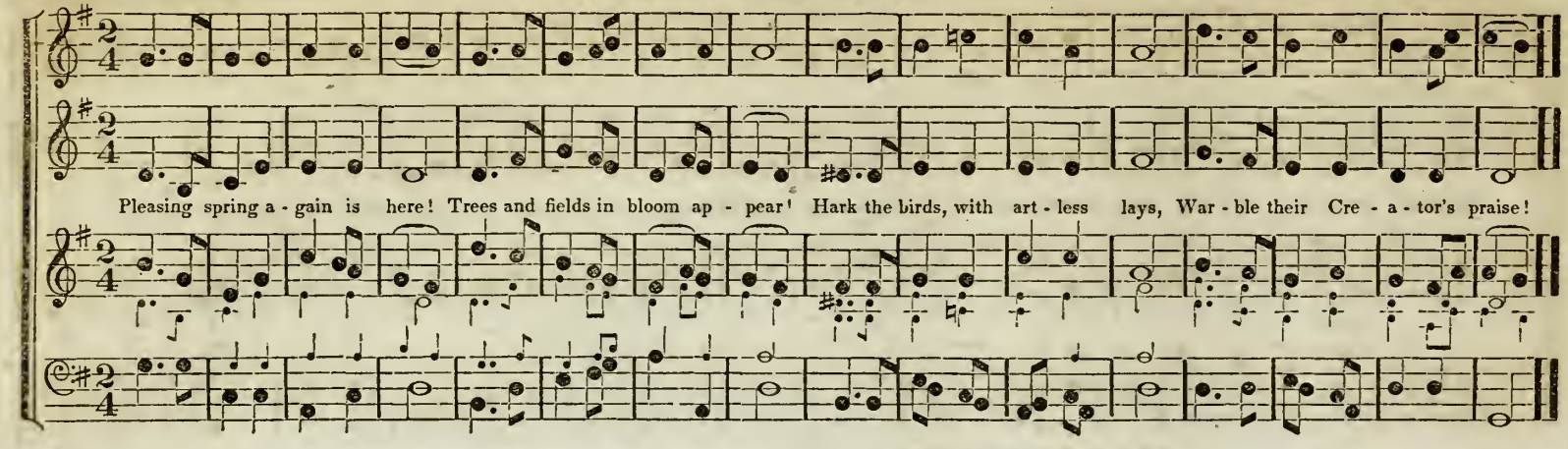
Fine for Six Lines.

Common Sevens, Fine.

236 UN POCO ALLEGRO.

GREEN VALLEY. Sevens.

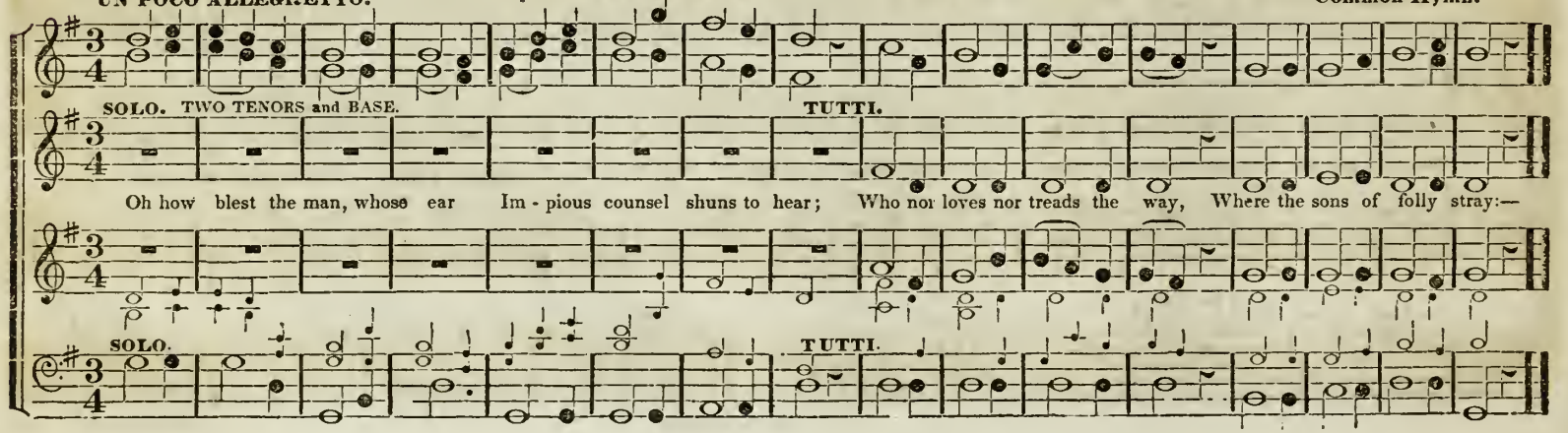
Common Hymn.

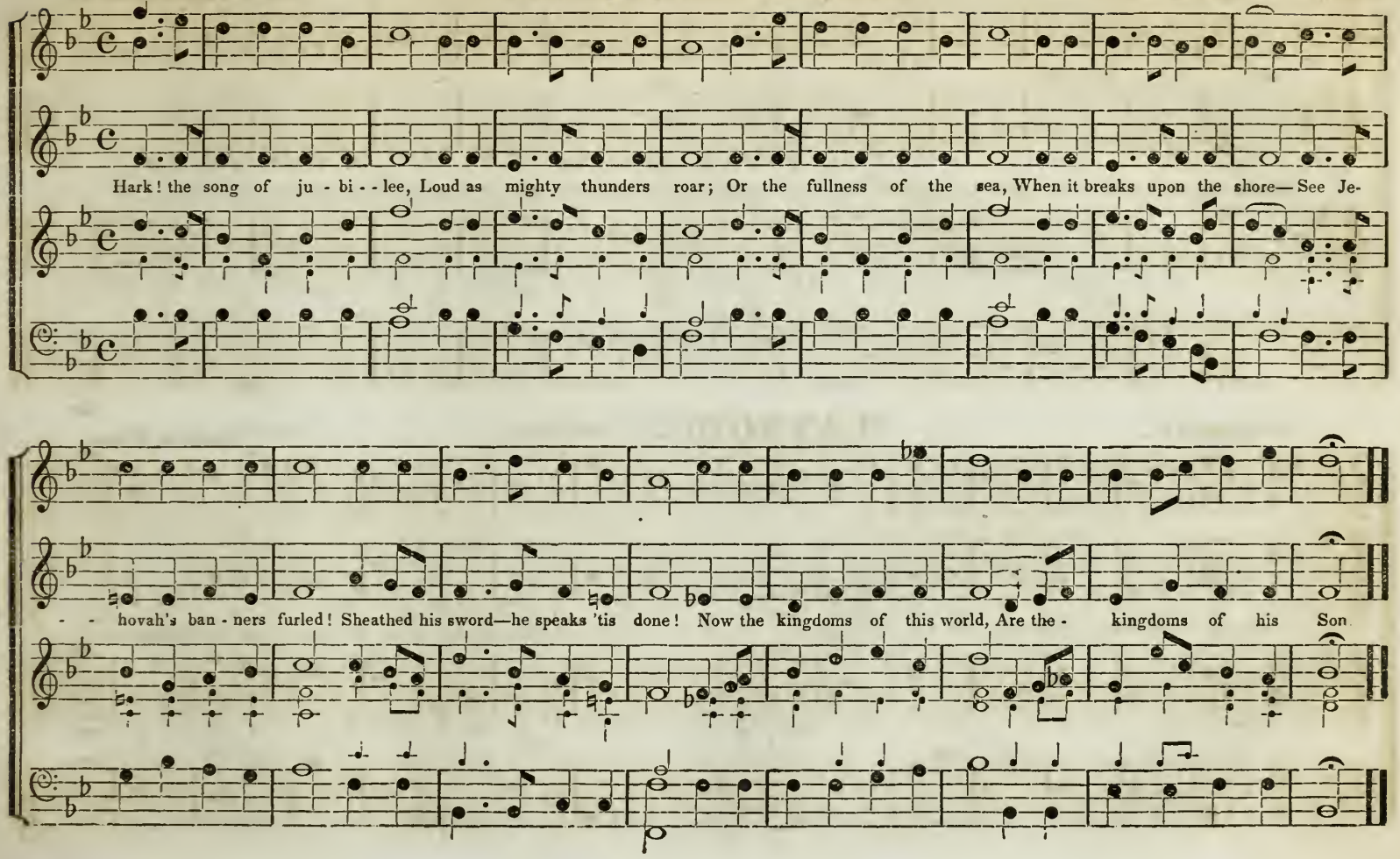


ZIKLAG. Sevens.

UN POCO ALLEGRETTO.

Common Hymn.

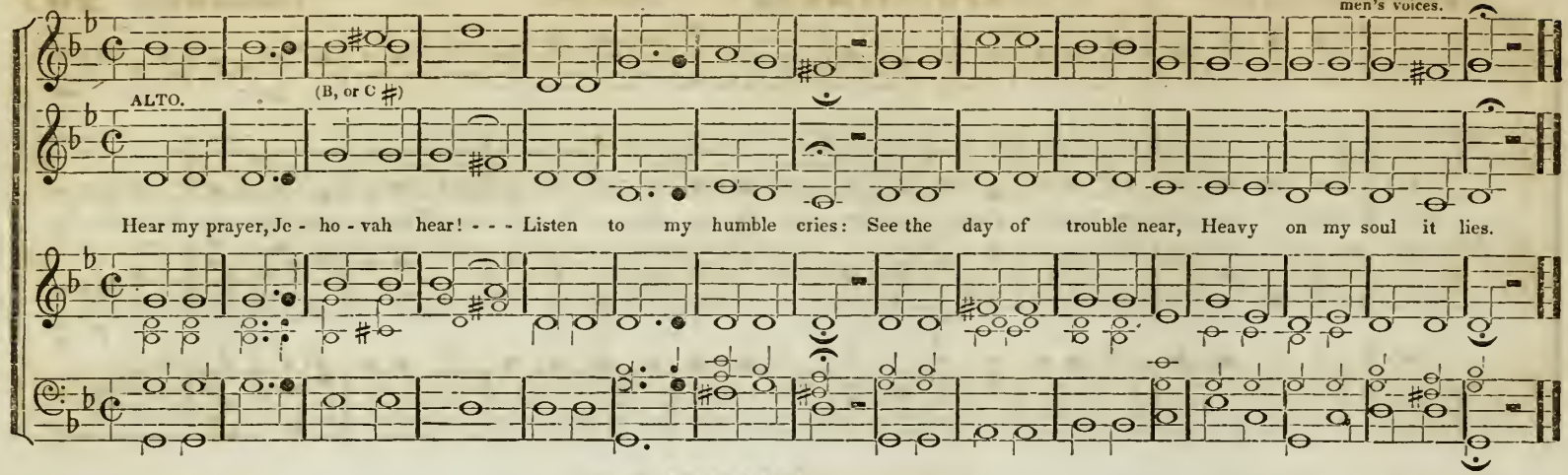



Hark! the song of ju - bi - - lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks upon the shore— See Je-
- - hovah's ban - ners furled! Sheathed his sword—he speaks 'tis done! Now the kingdoms of this world, Are the - kingdoms of his Son

ALLEGRO ASSAI.

MARPURG. Sevens.

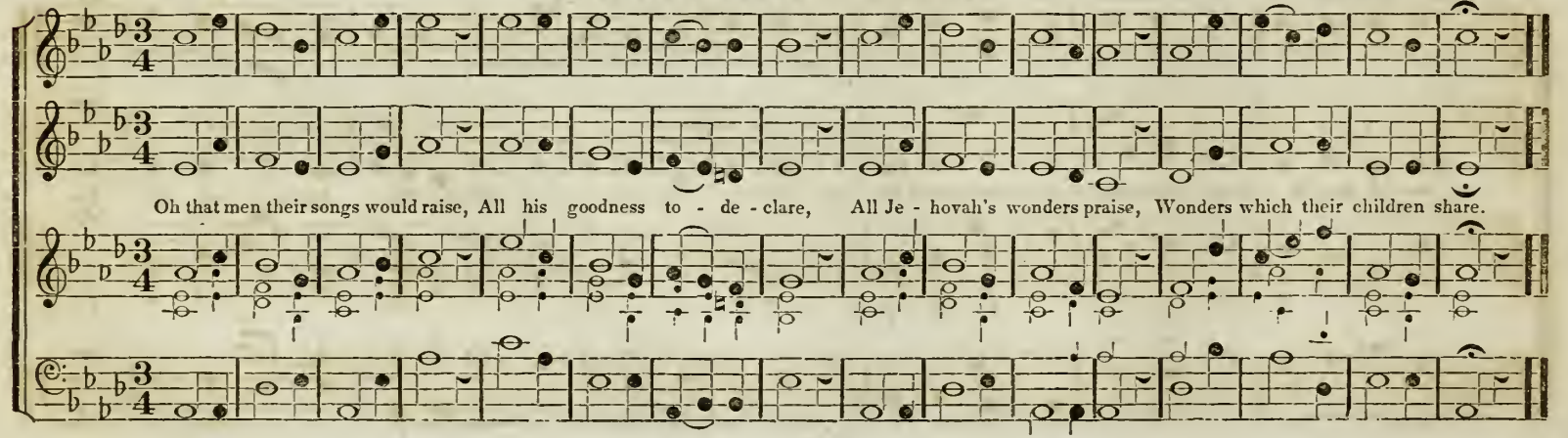
Common Hymn.
May also be song by men's voices.



ALLEGRETTO.

LATROBE. Sevens.

Common Hymn.

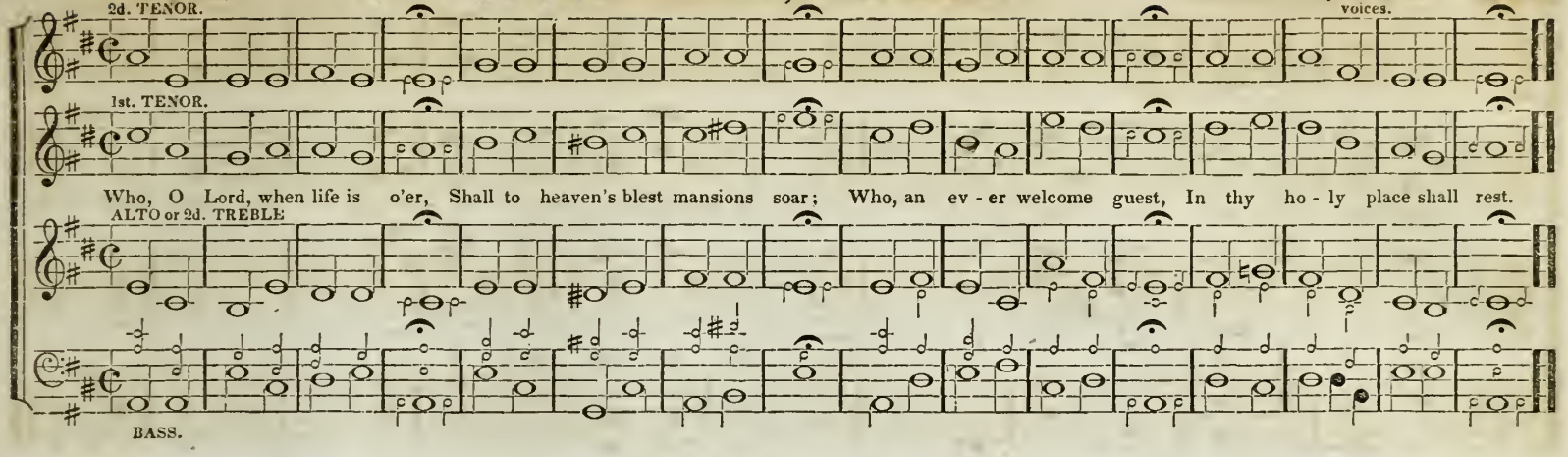


CHORAL.

KREUTZER.

Sevens, or 8' & 7's.

Common Choral.
Comp: for four male voices.

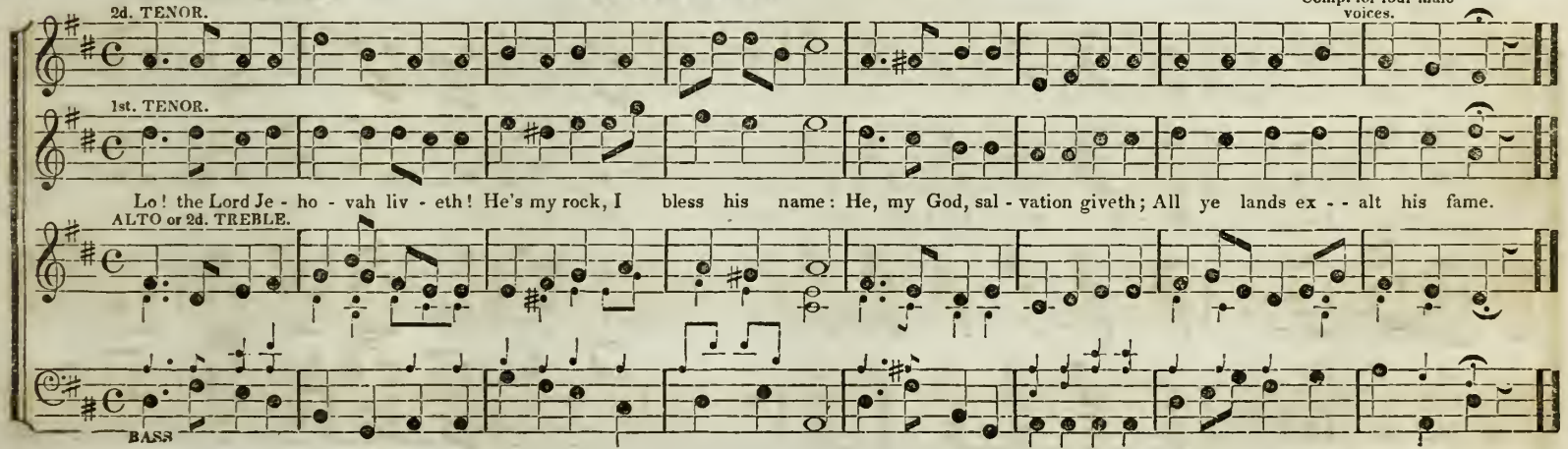


ALLEGRO MODERATO.

PICCINI.

8's. & 7's.

Common Hymn.
Comp: for four male voices.

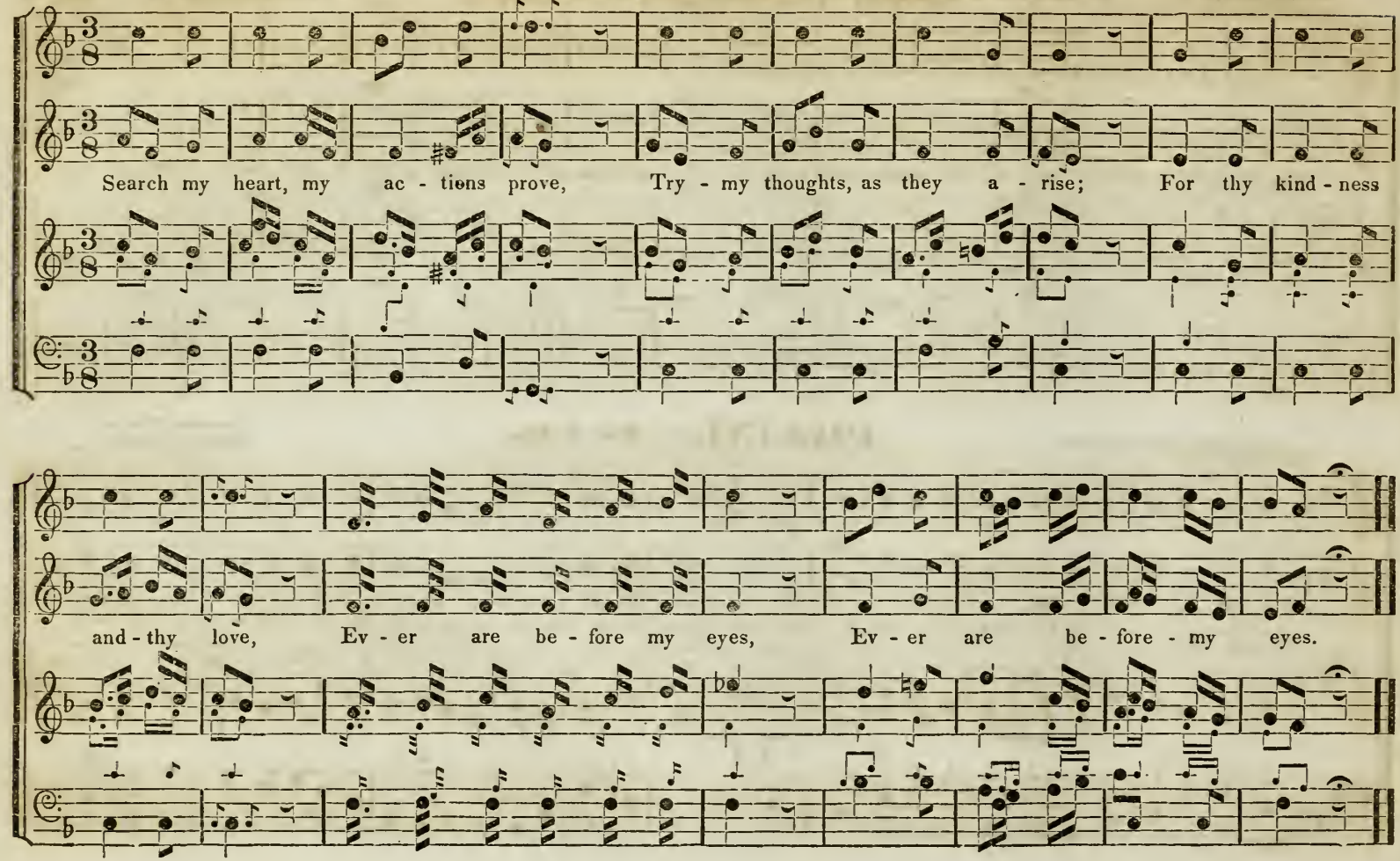


UN POCO ANDANTE.

GLUCK.

Sevens, or 8 & 7.

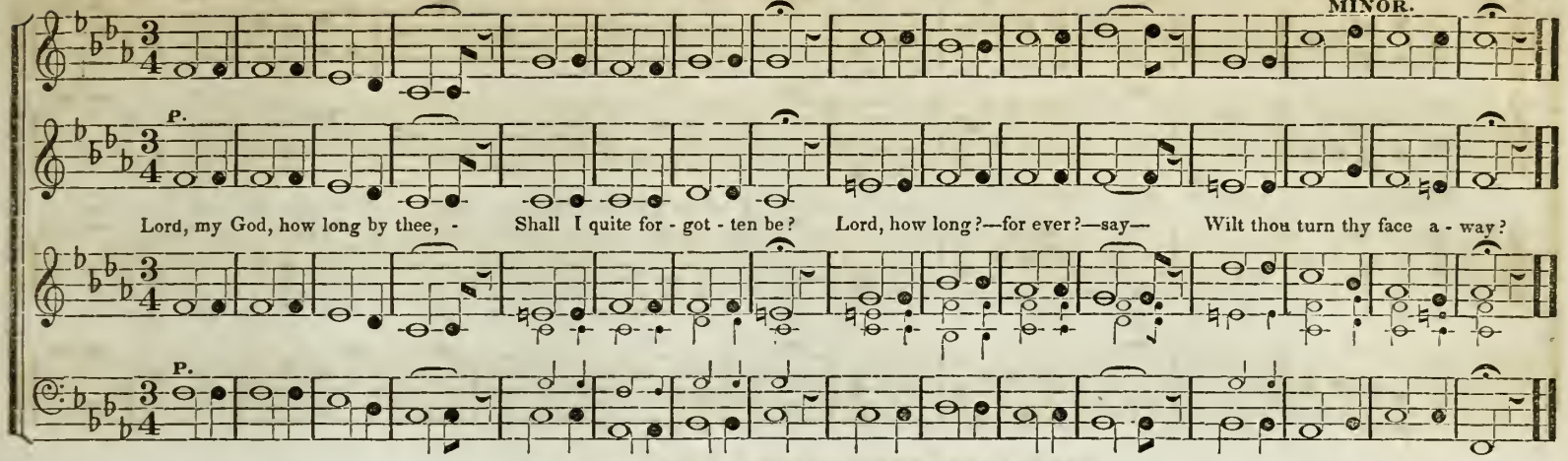
Common Hymn.



UN POCO ALLEGRETTO.

LEO HASSLER. Sevens.

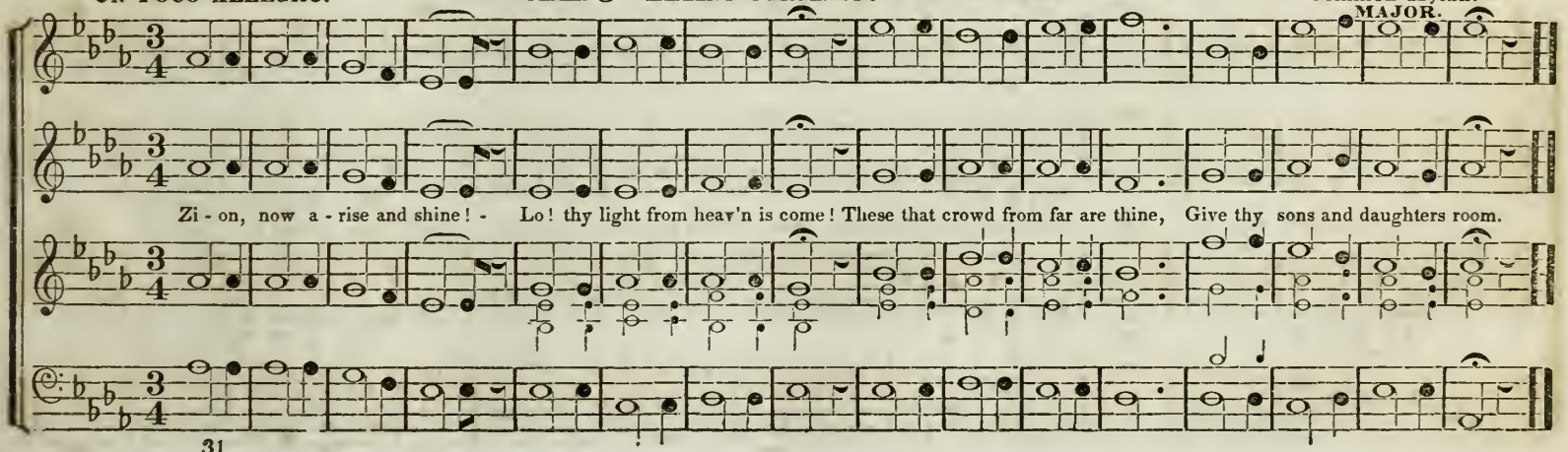
Common Hymn. MINOR. 241



UN POCO ALLEGRO.

LEO HASSLER. Sevens.

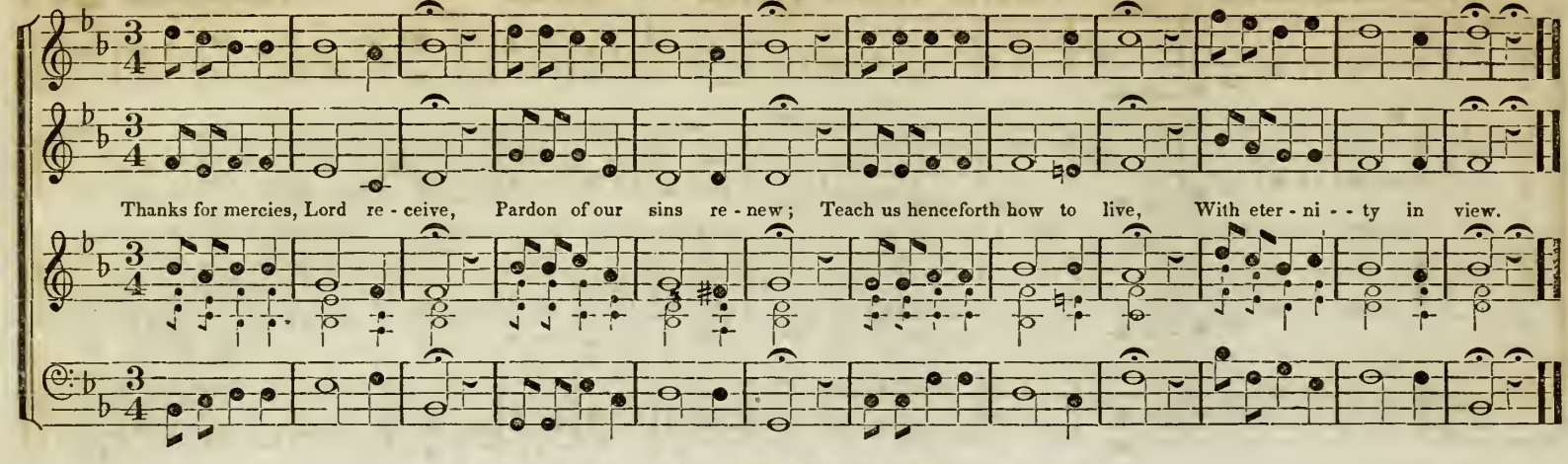
Common Hymn. MAJOR.



242 UN POCO ALLEGRO.

ROMAN CHANT.

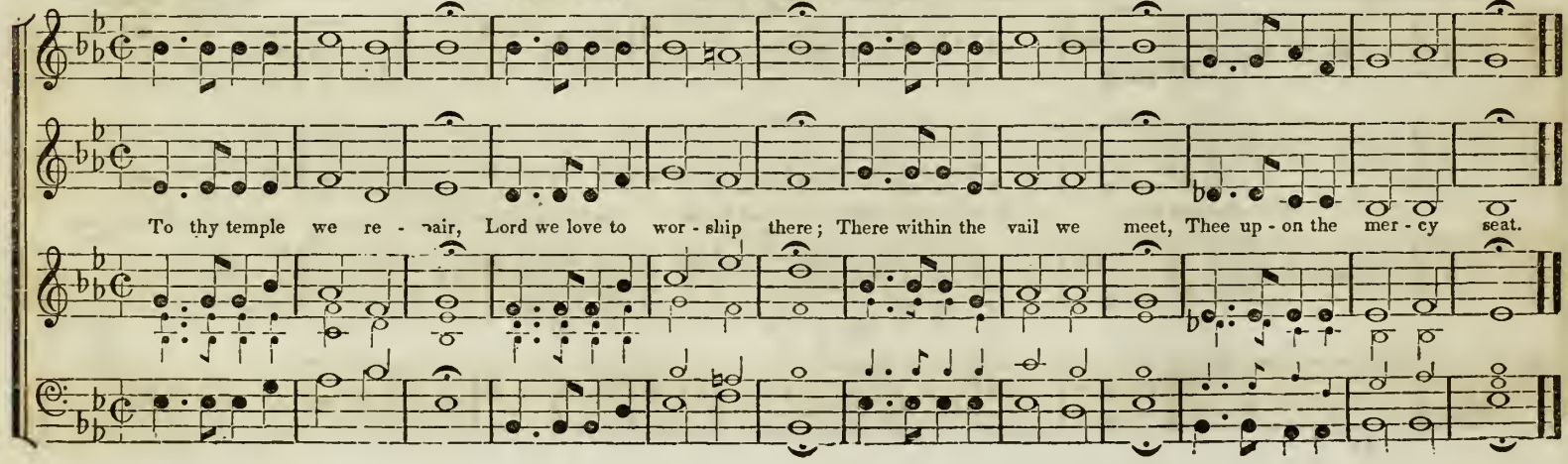
Sevens. Common Hymn.



ALLA BREVE MODERATO.

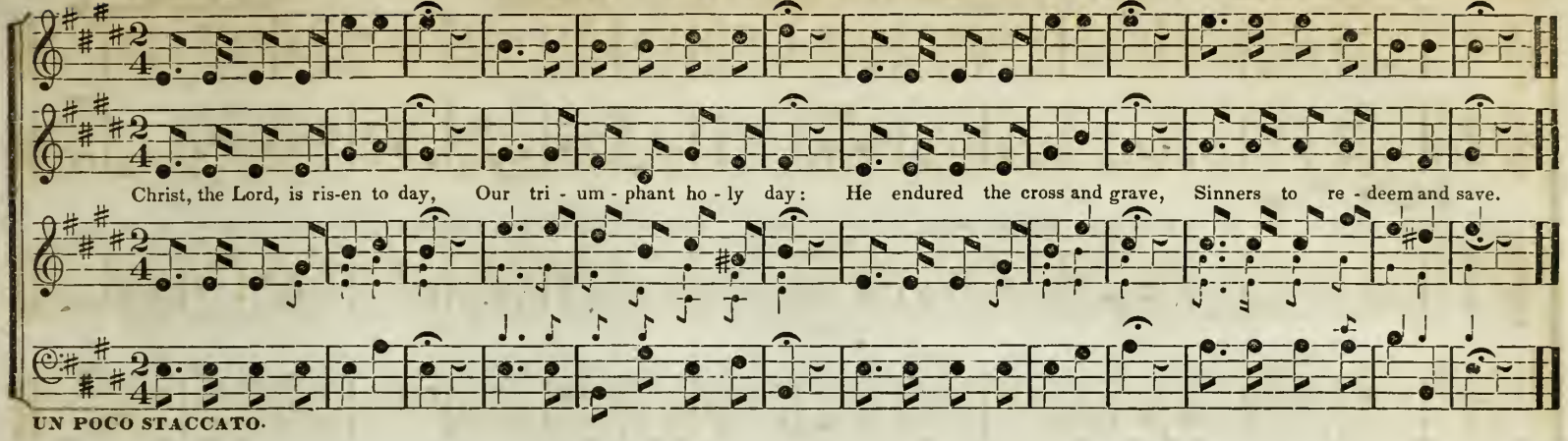
PILGRIM'S CHANT.

Sevens. Common Hymn.



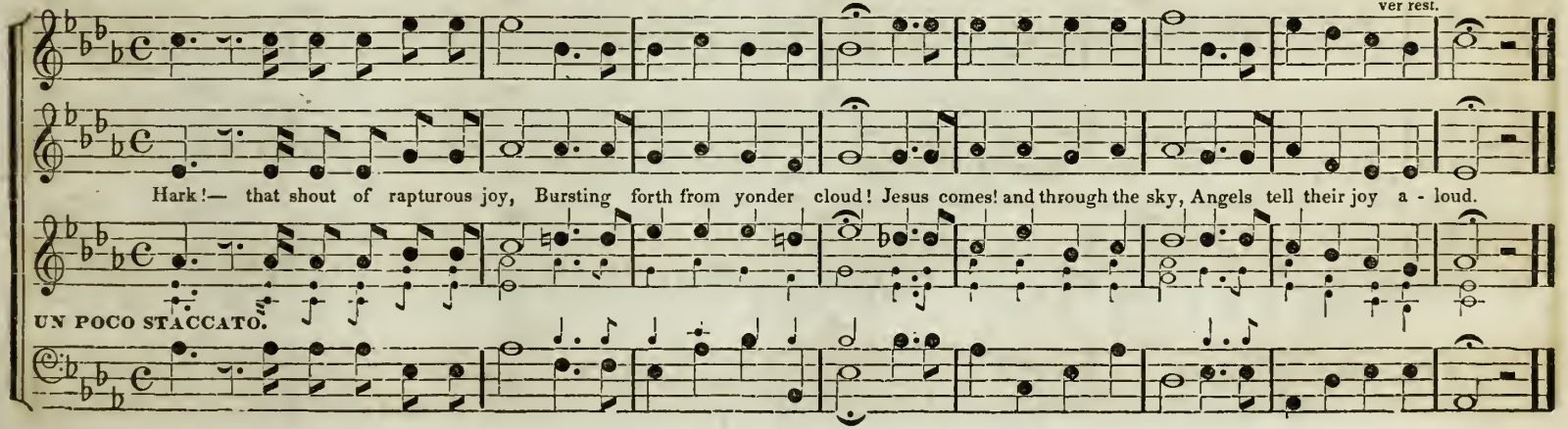
TELEMANN'S CHANT.

ALLEGRETTO. Sevens. Common Hymn.



LEUTHARD'S CHANT.

ALLEGRO. Sevens. Common Hymn. By omitting the quaver rest.



244

ALLEGRETTO, MA NON TROPPO.

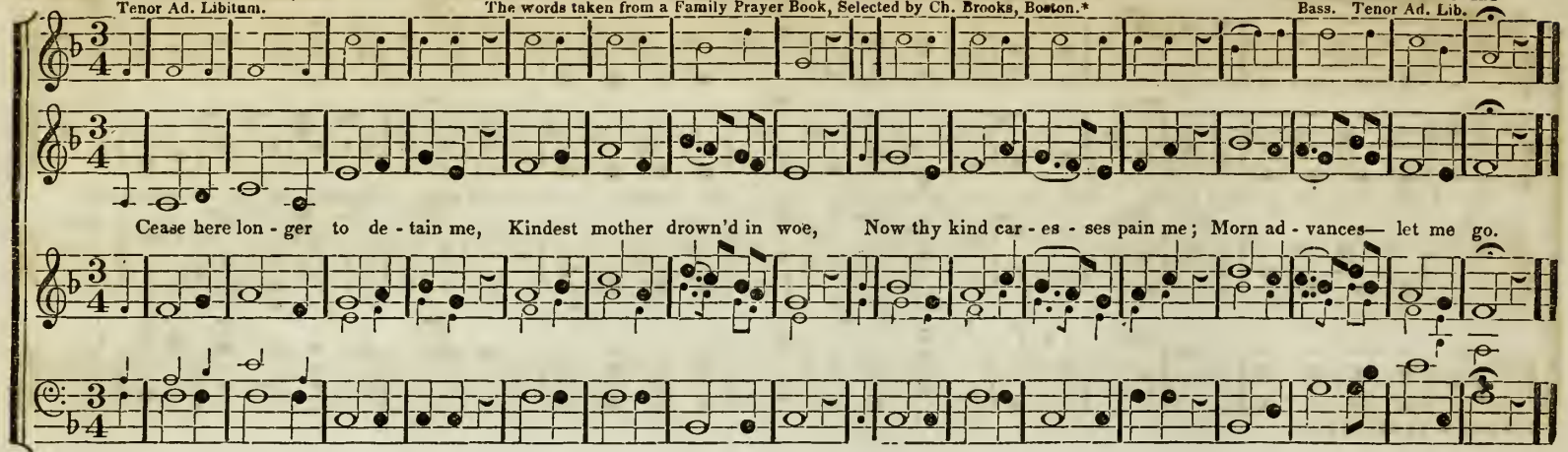
SHIMMIN. 8's. & 7's.

Common Hymn.

Tenor Ad. Libitum.

The words taken from a Family Prayer Book, Selected by Ch. Brooks, Boston.*

For two Trebles—For 2 Trebles and Bass. Tenor Ad. Lib.

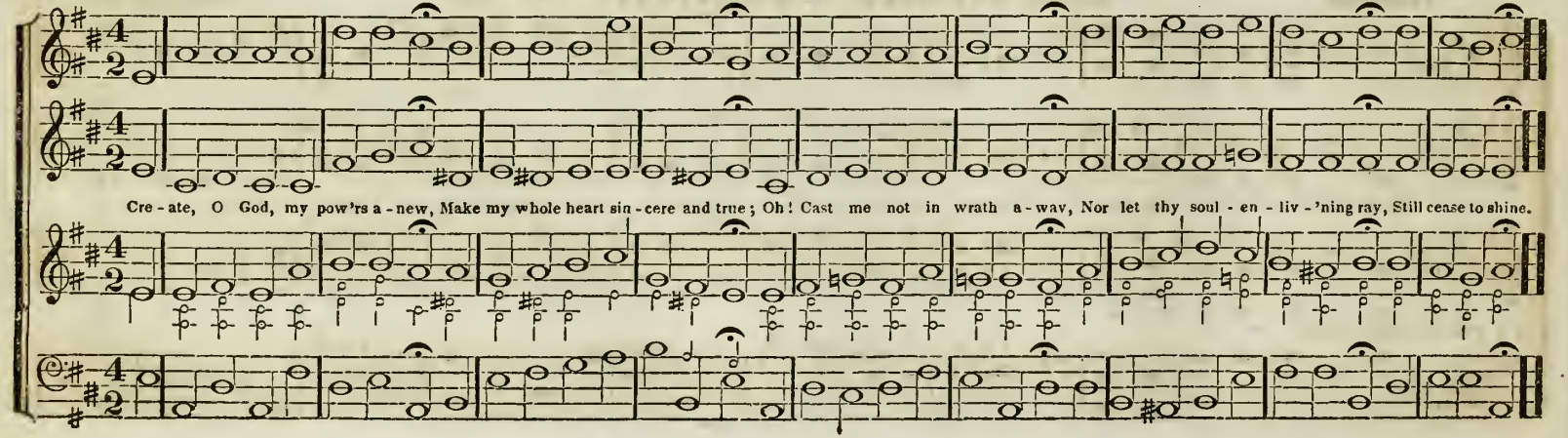


*On the death of a child at day-break.

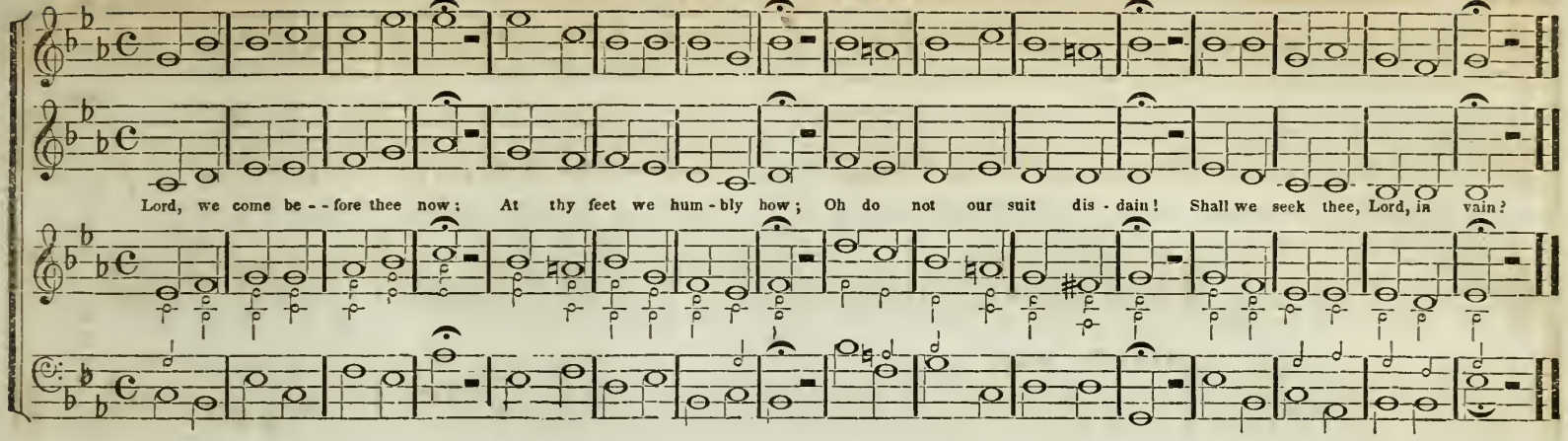
CHORAL.

MARSCHNER. 8's. & 4's.

Common Choral.

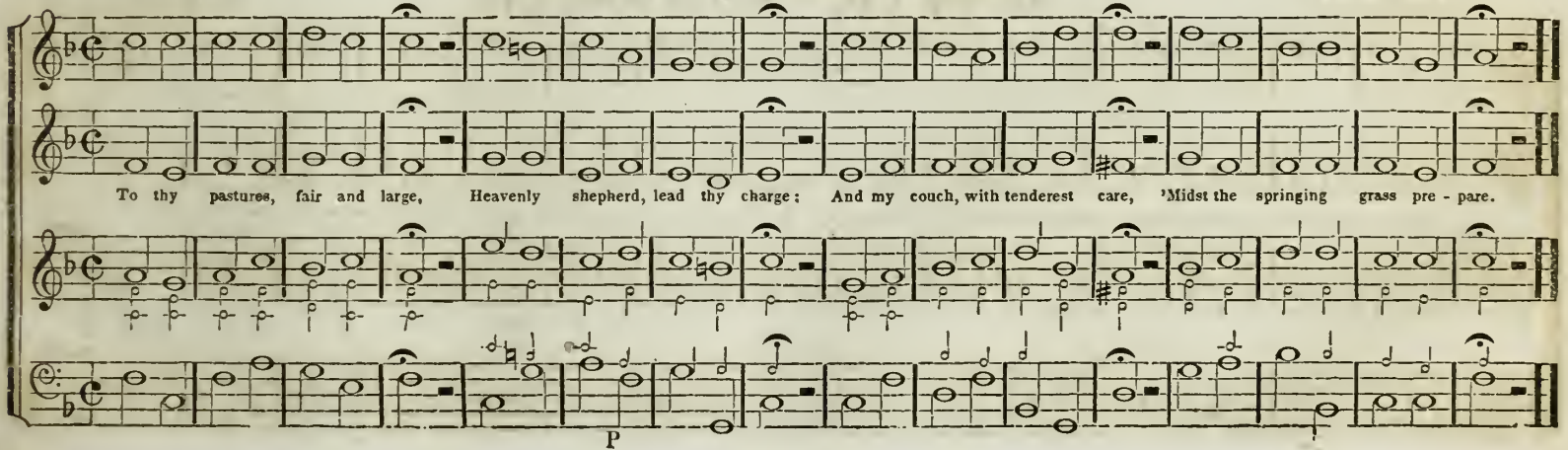


F. RIES. Sevens.



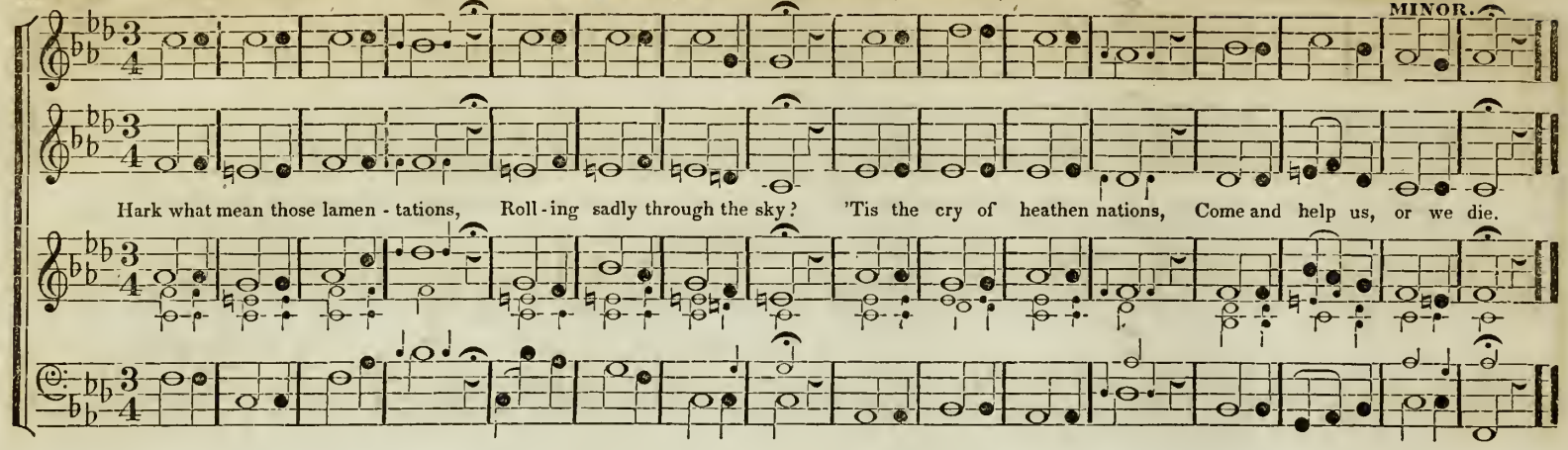
CLEMENTI. Sevens.

CHORAL. Common Choral.



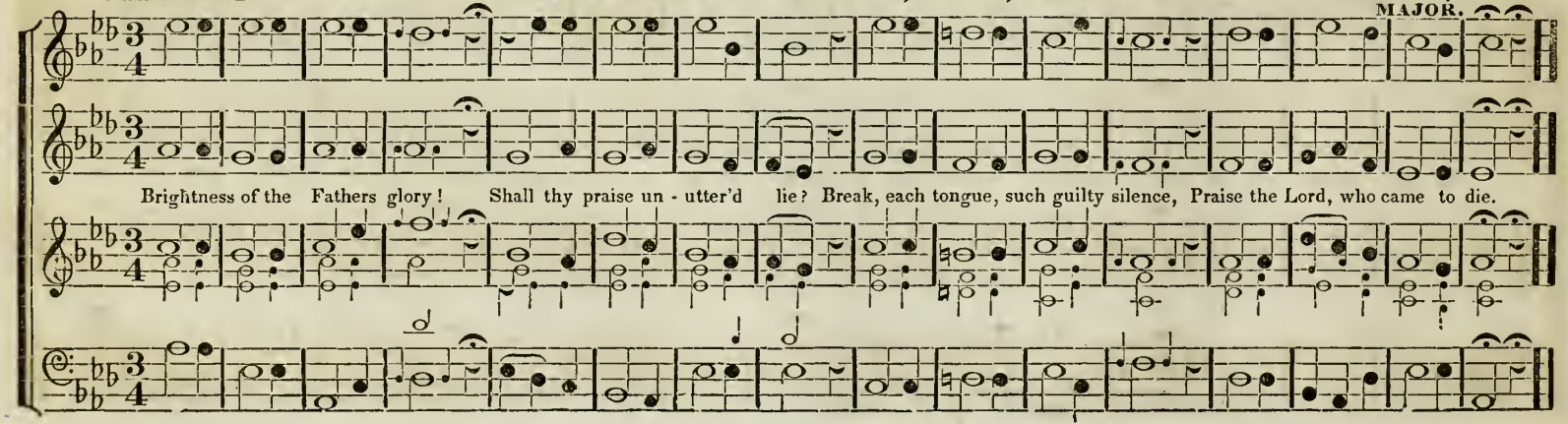
246 ALLEGRETTO. **MUFFAT.** **Sevens, or 8's, & 7's.**

MINOR.



ALLEGRETTO. **MUFFAT.** **Sevens, or 8's, & 7's.**

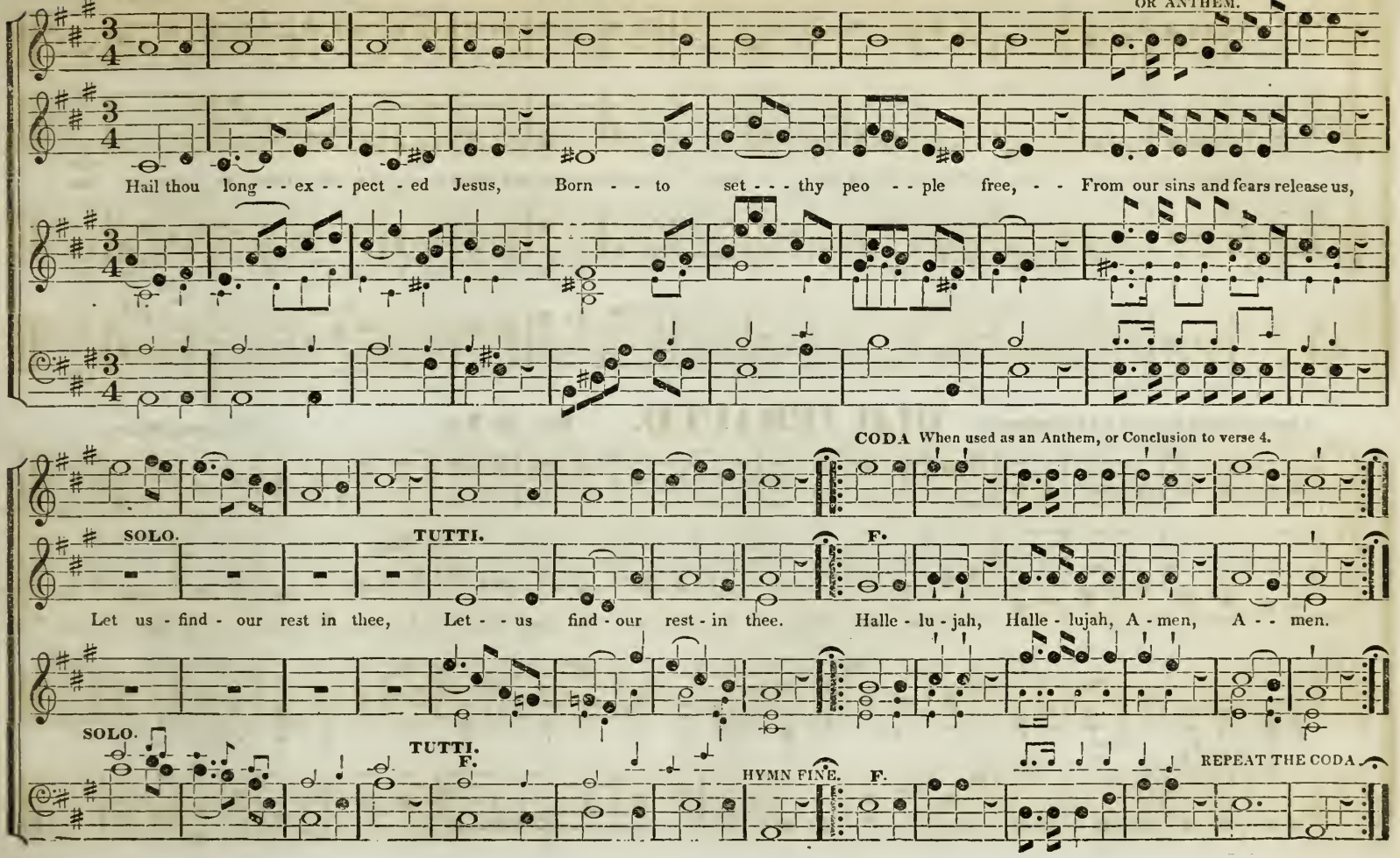
Common Hymn.
MAJOR.



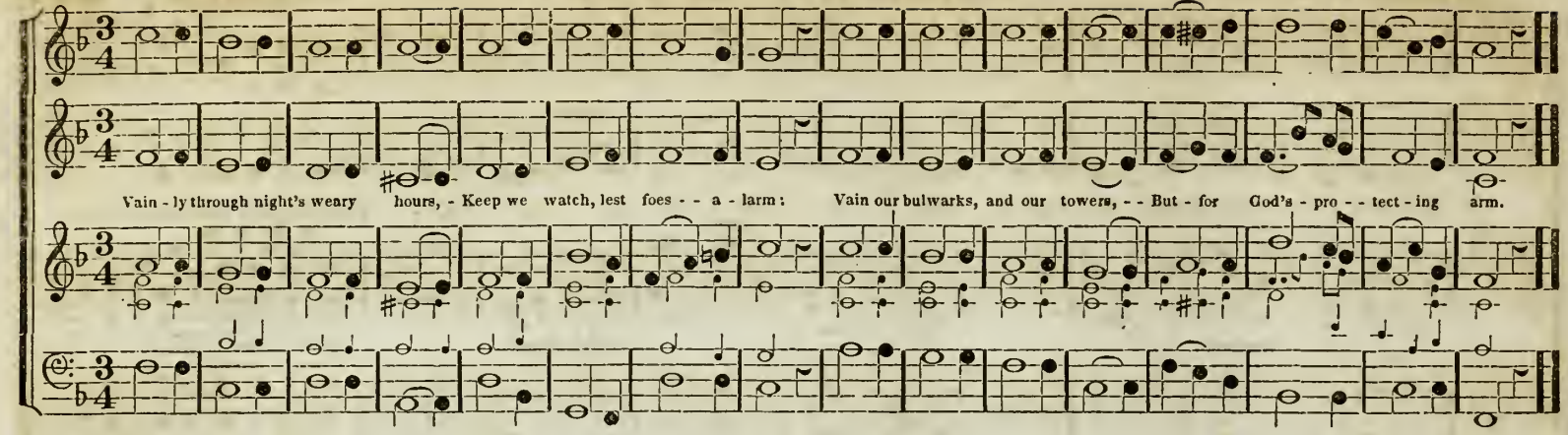
UN POCO ALLEGRETTO.

GRAUN. 8's. & 7's.

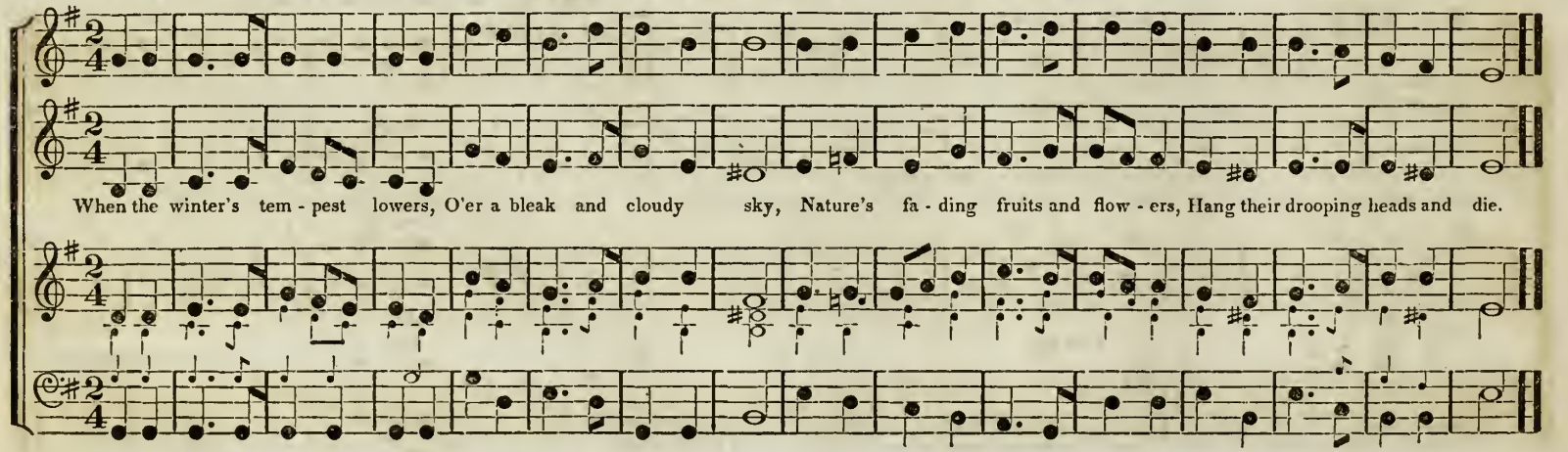
Common Hymn. OR ANTHEM.



248 UN POCO ALLEGRETTO. **NEW JERAULD.** 8's, & 7's. Common Hymn.



ANDANTINO QUASI ALLEGRETTO. **OLD JERAULD.** 8's, & 7's. Common Hymn.



MEHUL. 8's. & 7's.

ALLEGRO.

Praise the Lord! ye heav'ns a - dore him, Praise him angels in the height; Sun and moon re - joice be - fore him, Praise him all ye stars of light.

HYMN FINE.

CODA. ANTHEM.

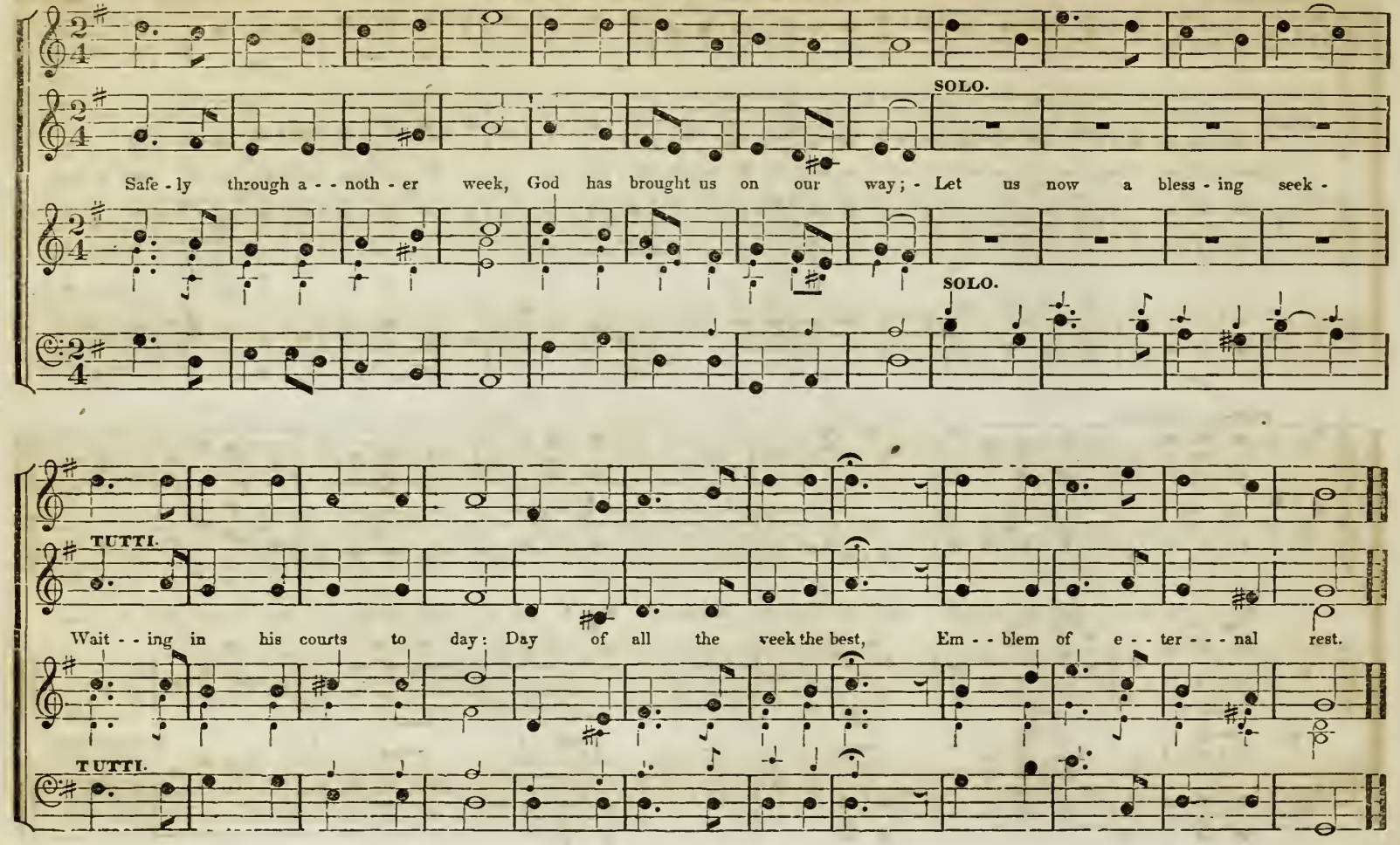
F.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

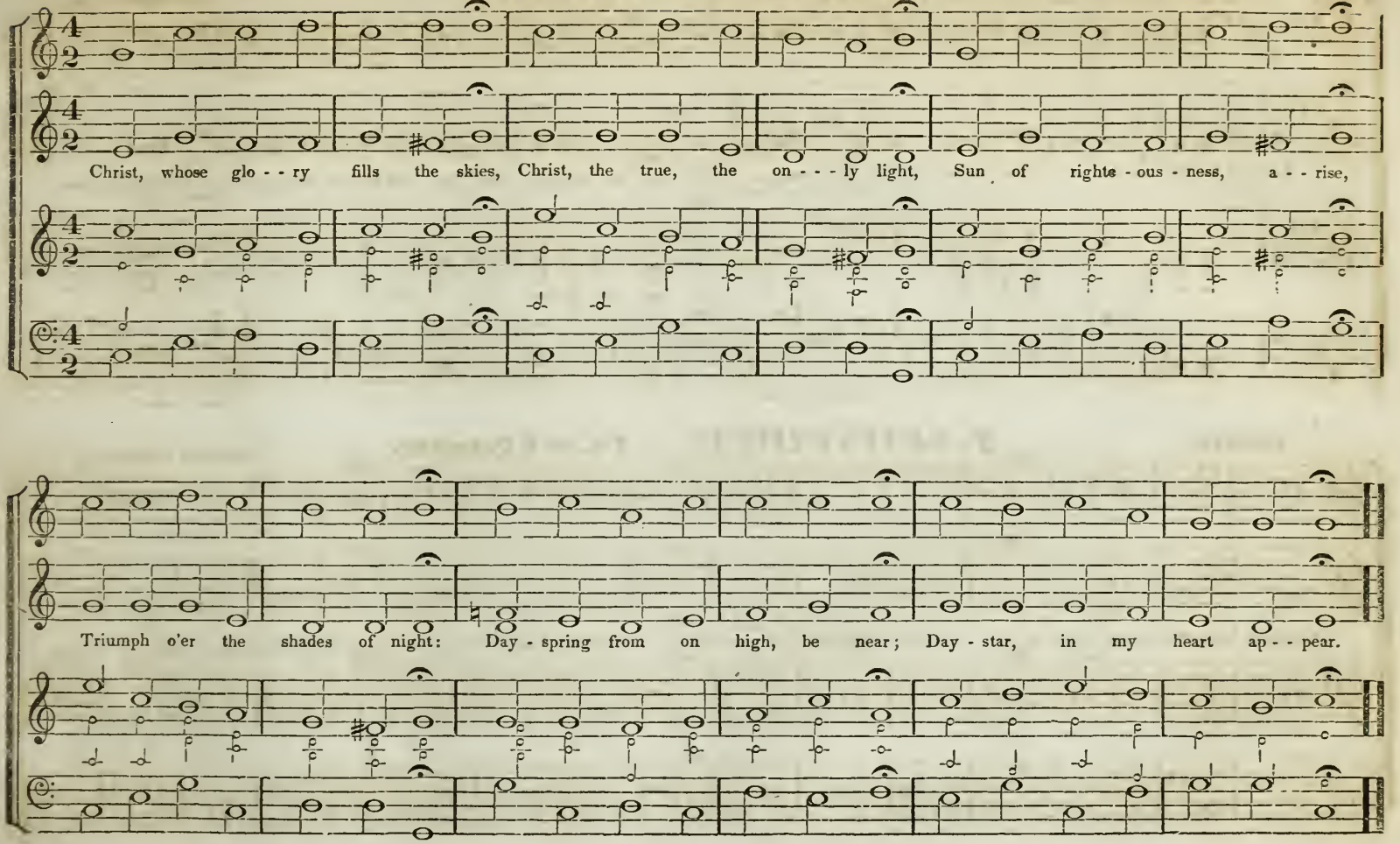
F.

ANTHEM FINE

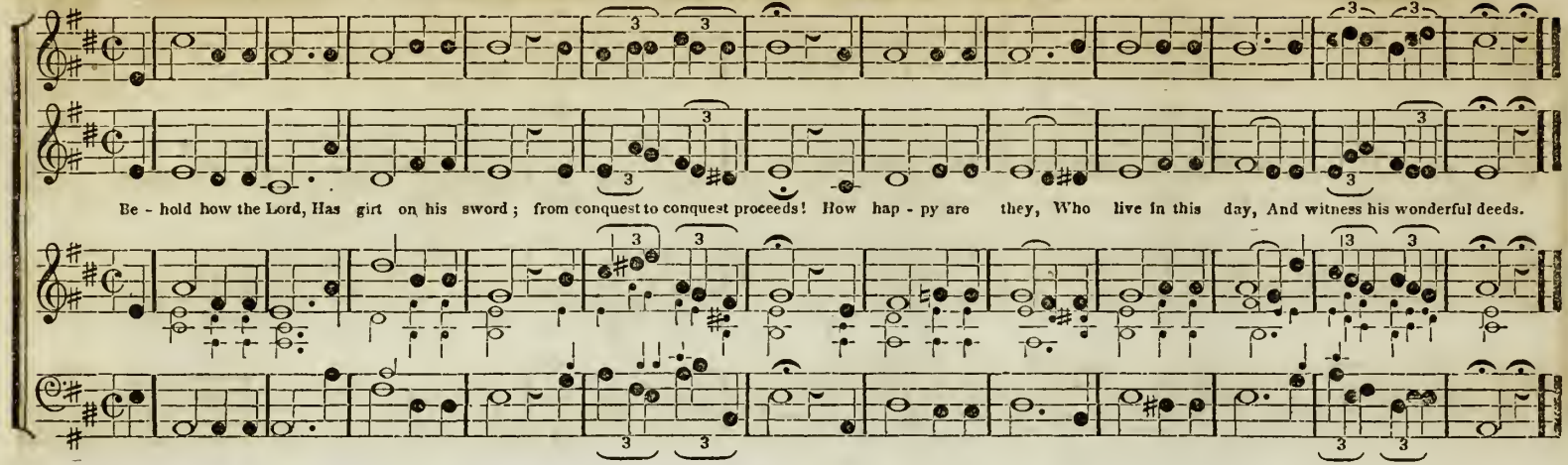
250 ANDANTE QUASI ALLEGRETTO. **DIABELLI.** **7's Six Lines.** Common Hymn.



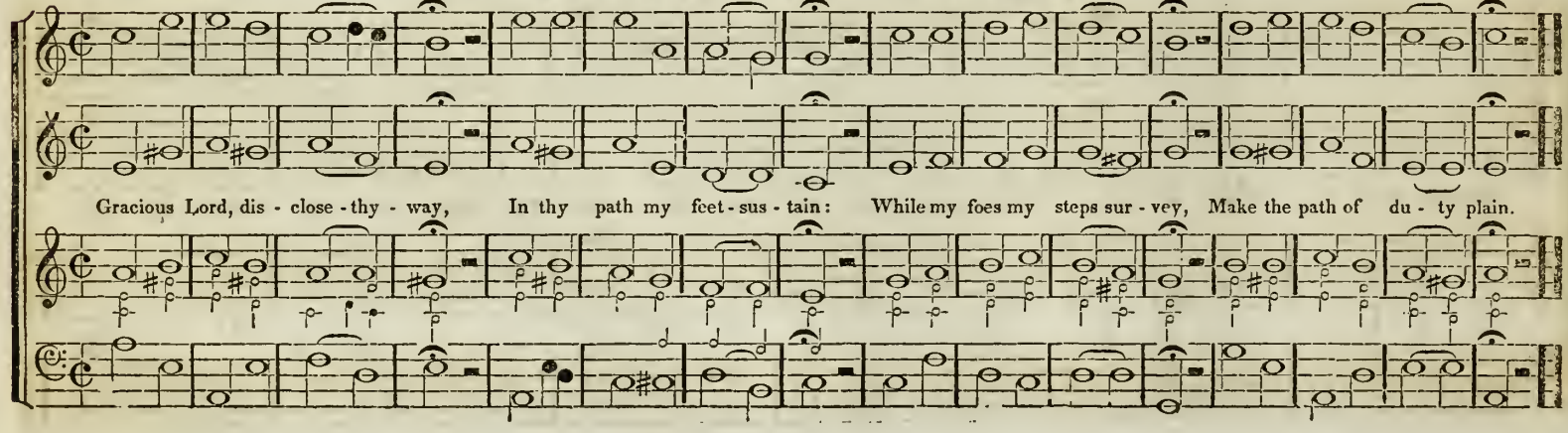
MAURER. Sevens. Six Lines.



252 UN POCO ALLEGRO ALLA BREVE. **ONSLOW.** 5's. & 8's. Common Hymn.

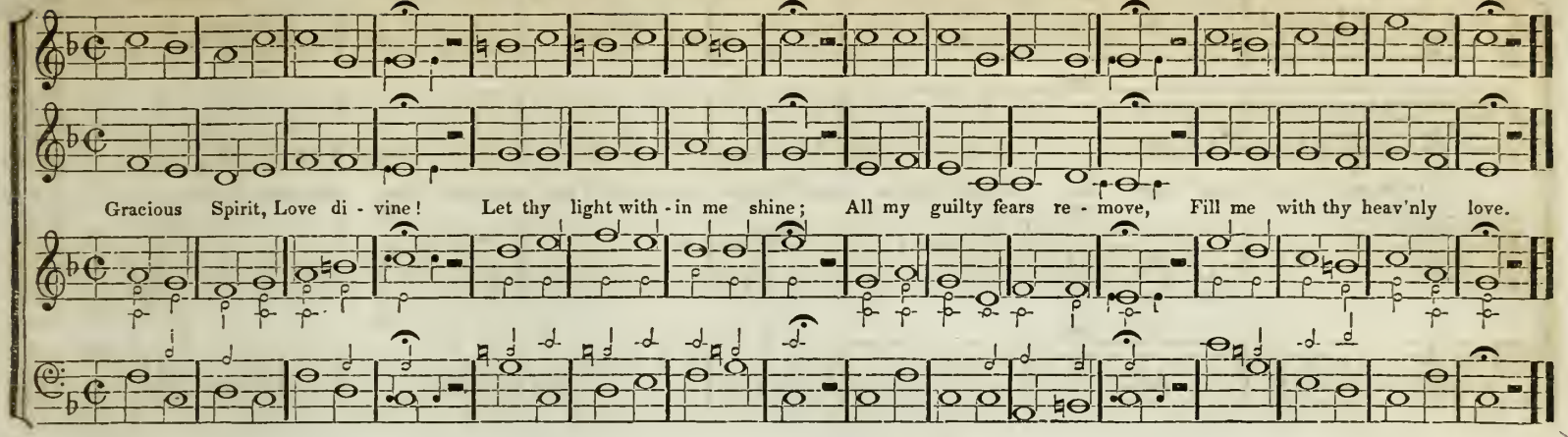


CHORAL. **F. SCHNEIDER.** 7's. or 6 Peculiar. Common Choral.



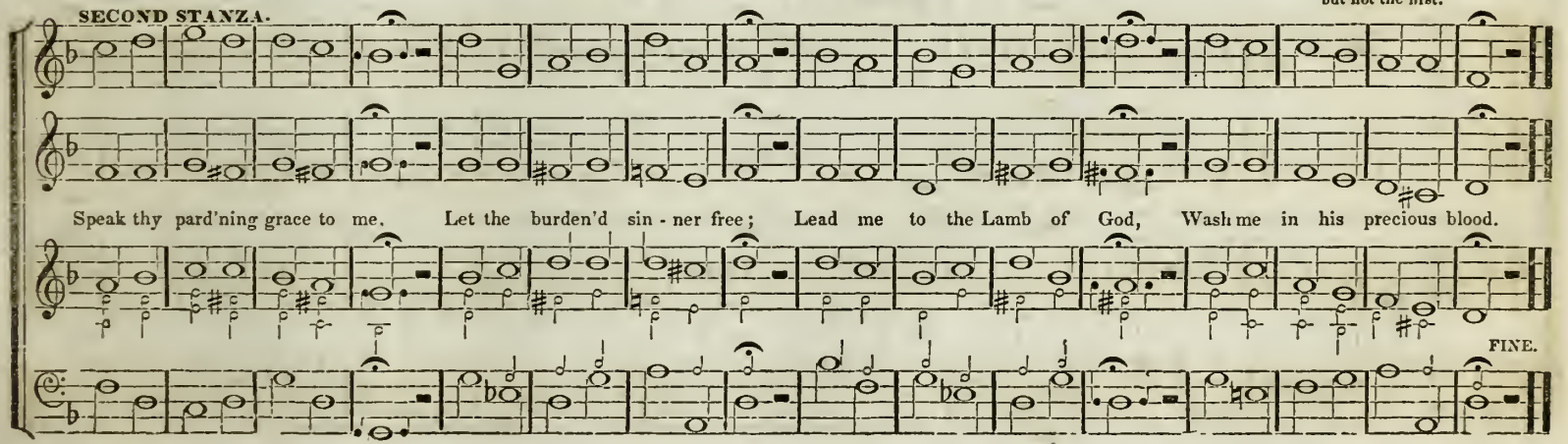
REICHA.

Sevens or 8 & 7's. Two Stanzas.



The Second Stanza may be used separate, but not the first.

SECOND STANZA.

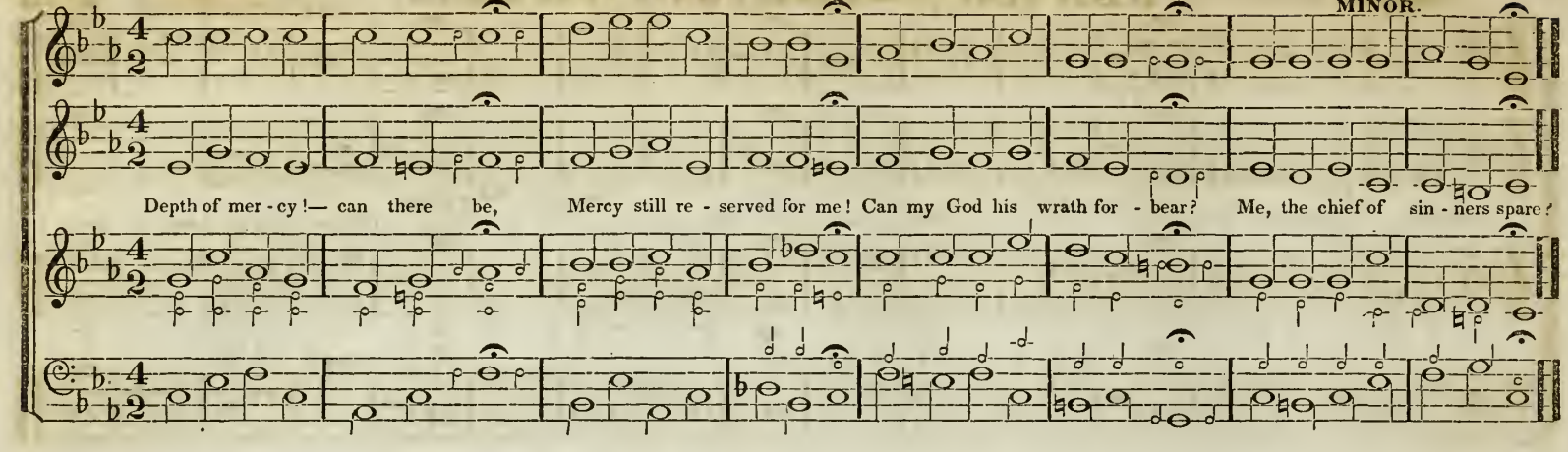


254 CHORAL

KOSPOTH

8's & 7's, or Sevens.

Common Choral.
MINOR.

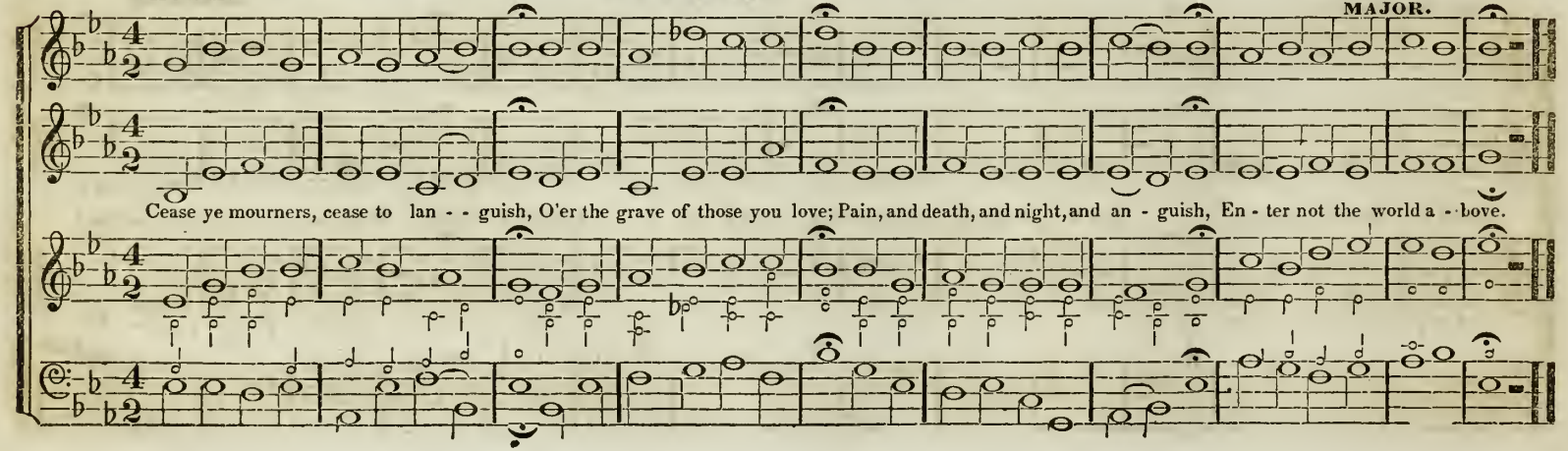


CHORAL.

WEIGL.

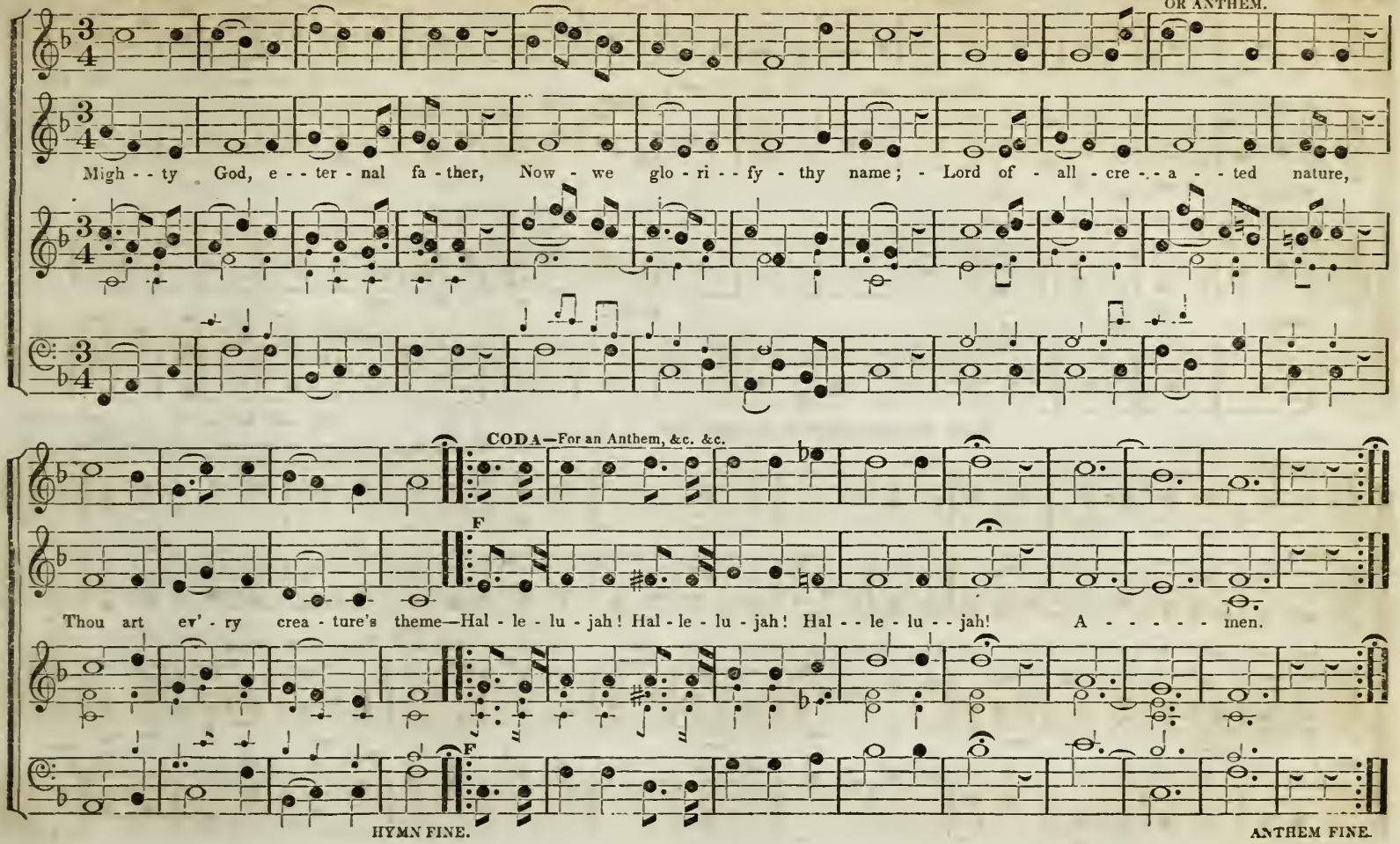
8's, & 7's.

Common Choral.
MAJOR.

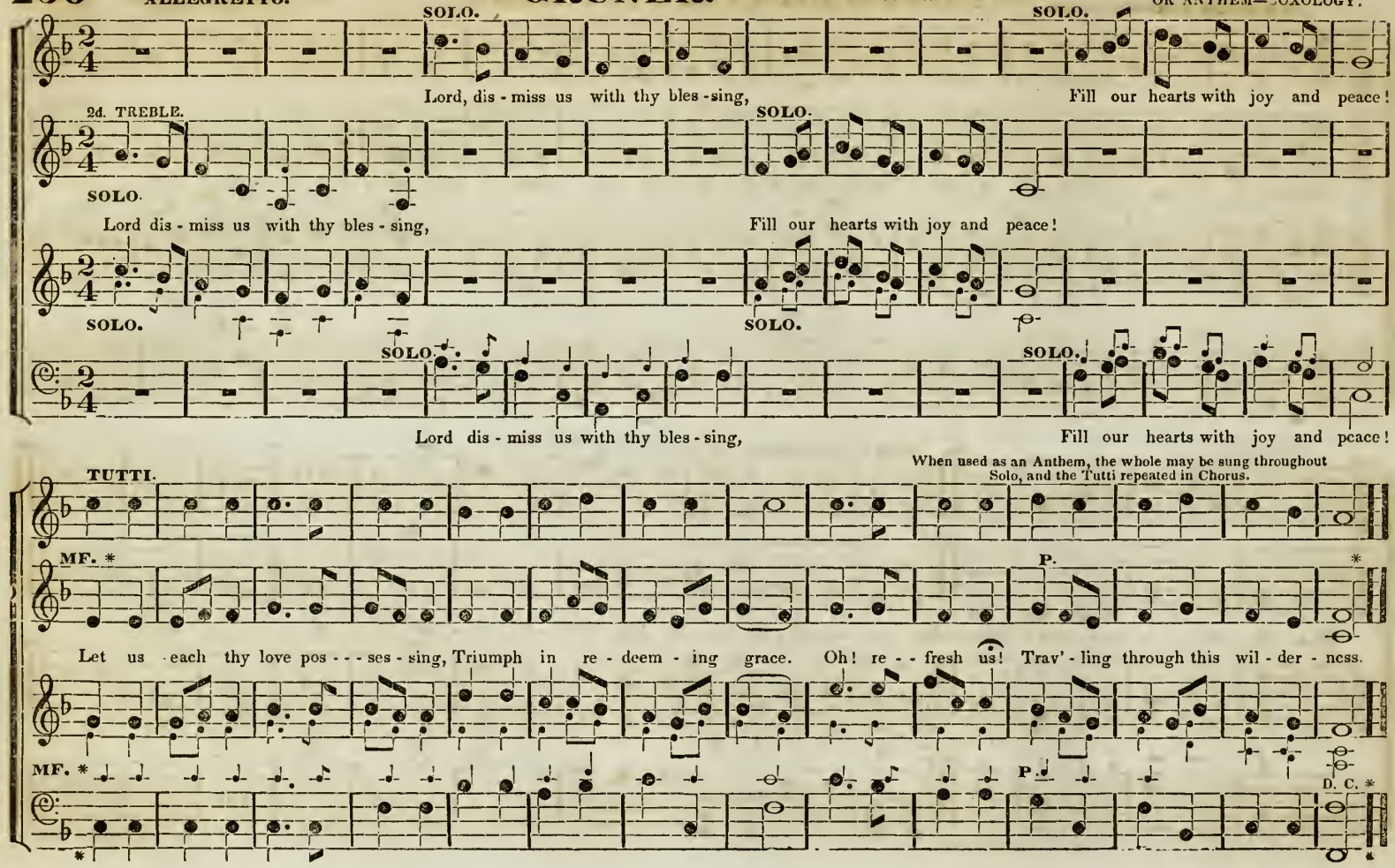


UN POCO ALLEGRETTO.

STERKEL. 8's. & 7's.



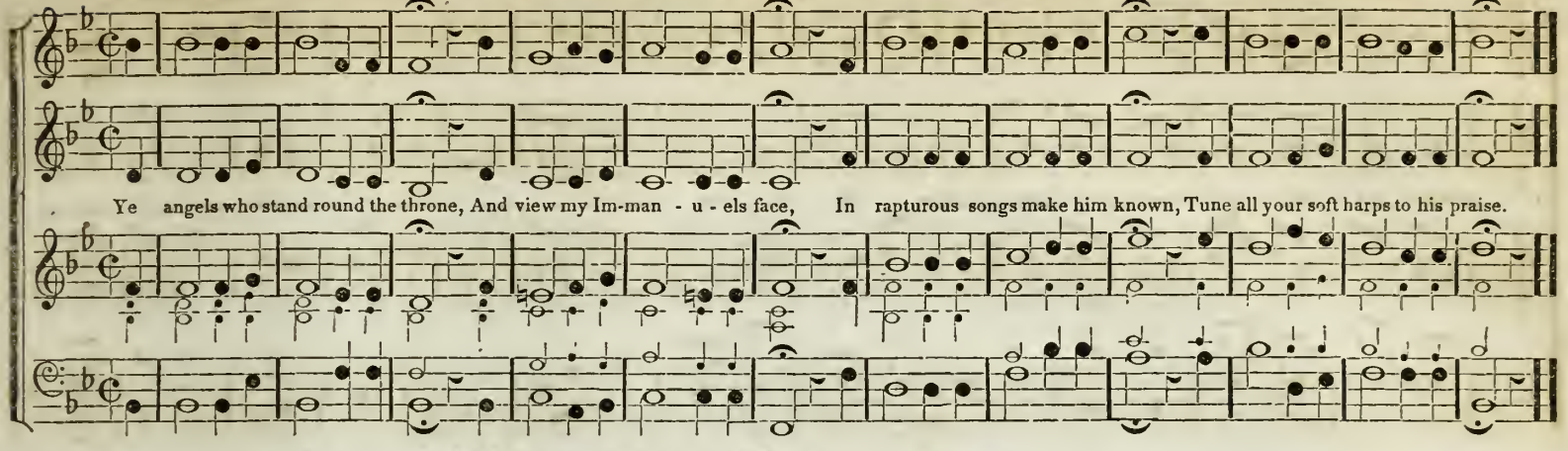
256 ALLEGRETTO. **GRUNER.** 8's. 7's. & 4. Common Hymn OR ANTHEM—DOXOLOGY.



ALLA BREVE.

WEBSTER'S CHANT.

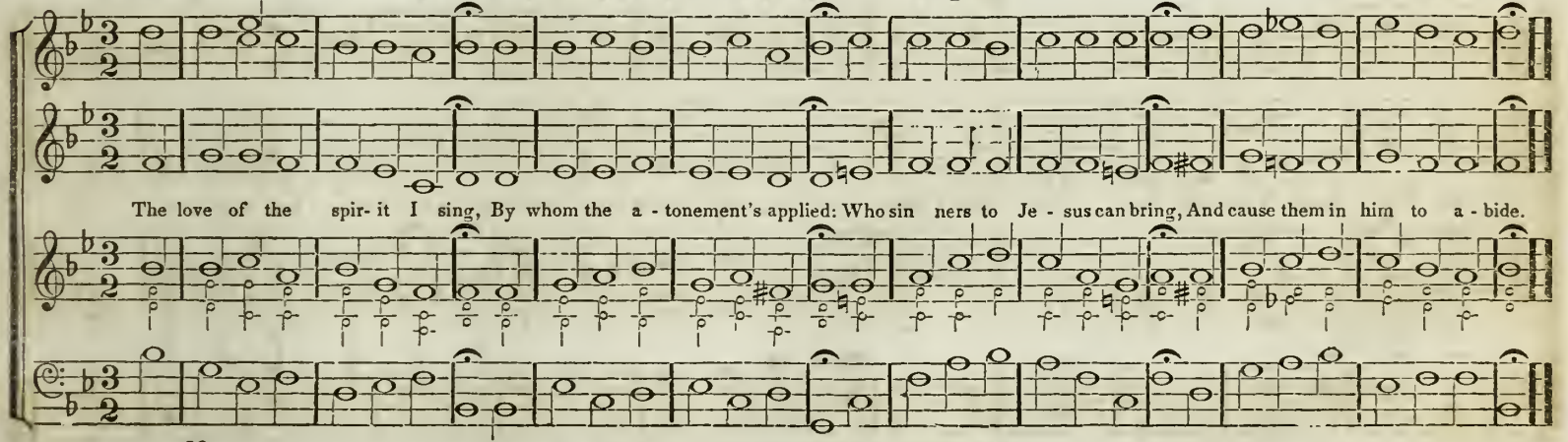
Eights. Common Hymn.



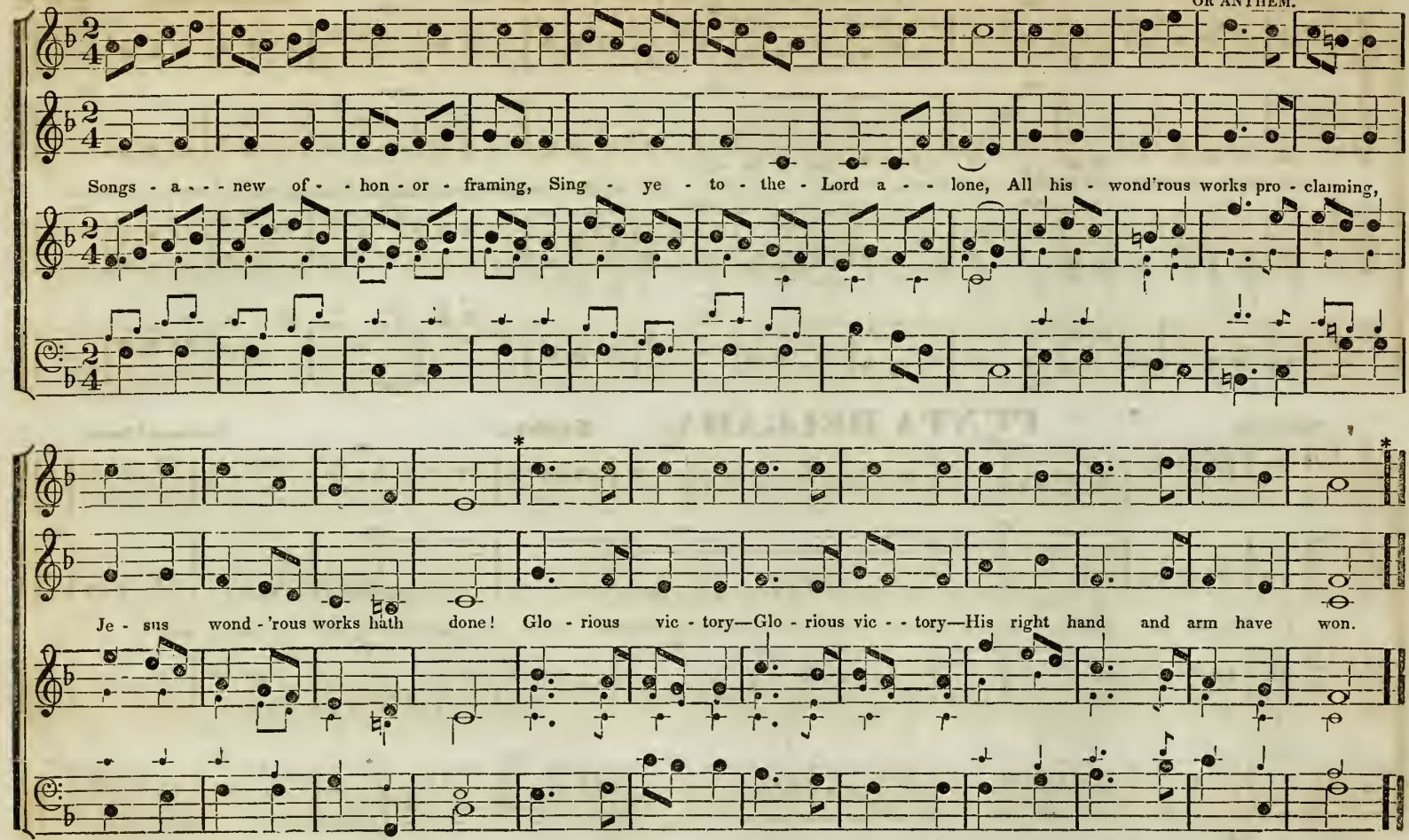
CHORAL.

PUNTA DELGADA.

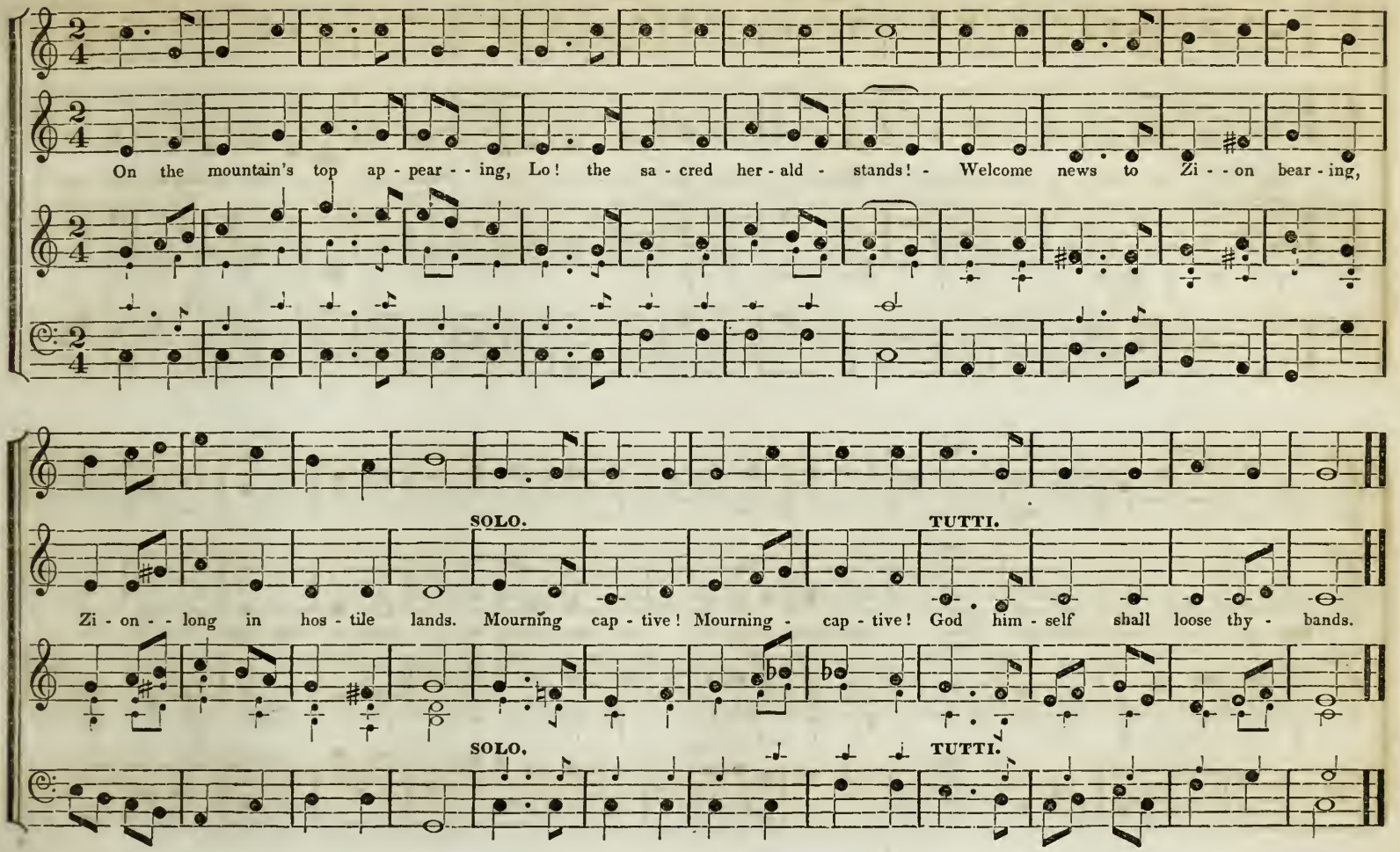
Eights. Common Choral.



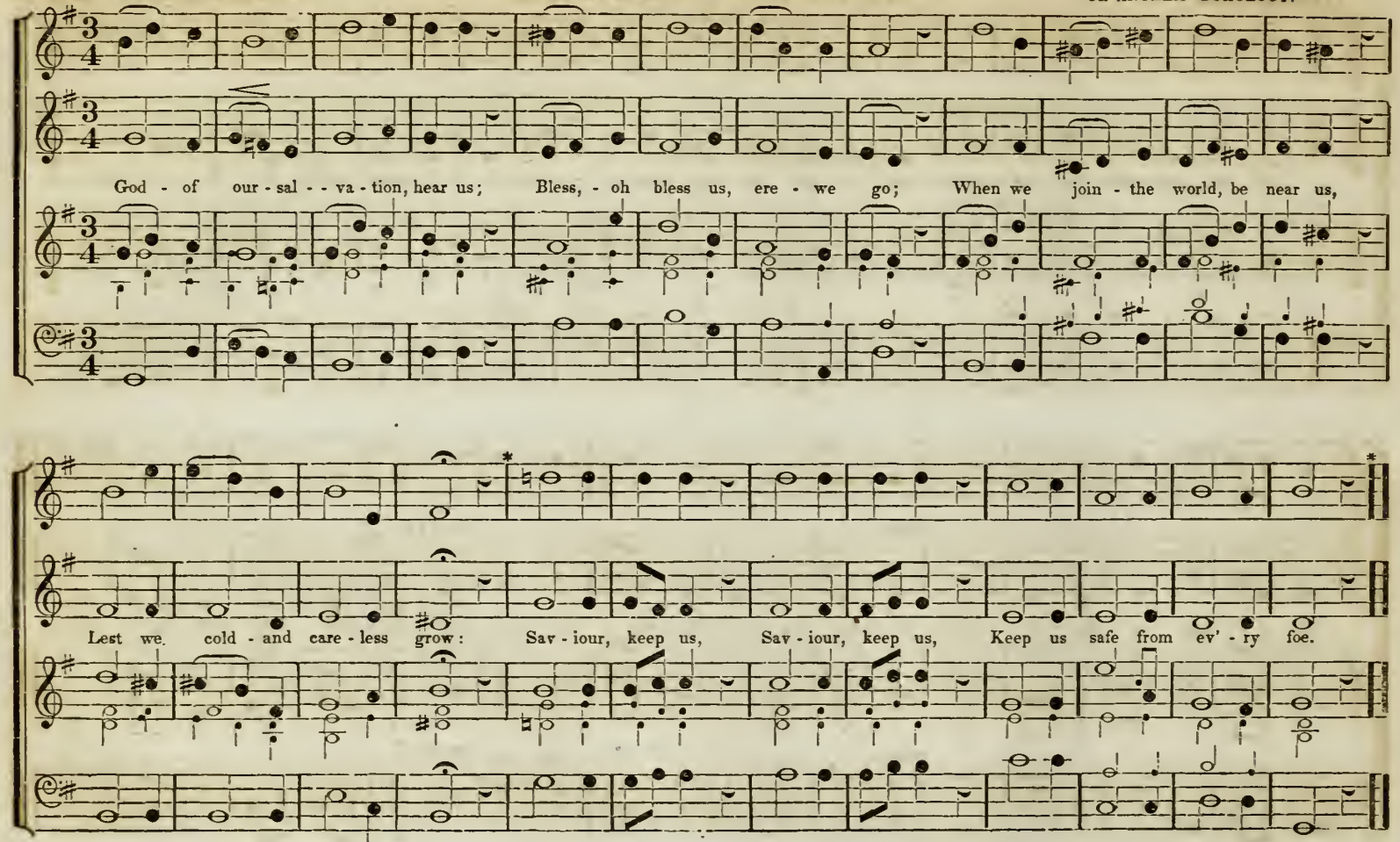
258 UN POCO ALLEGRO. **I. B. FLINTS TUNE.** 8's. 7's. & 4. Common Hymn. OR ANTHEM.

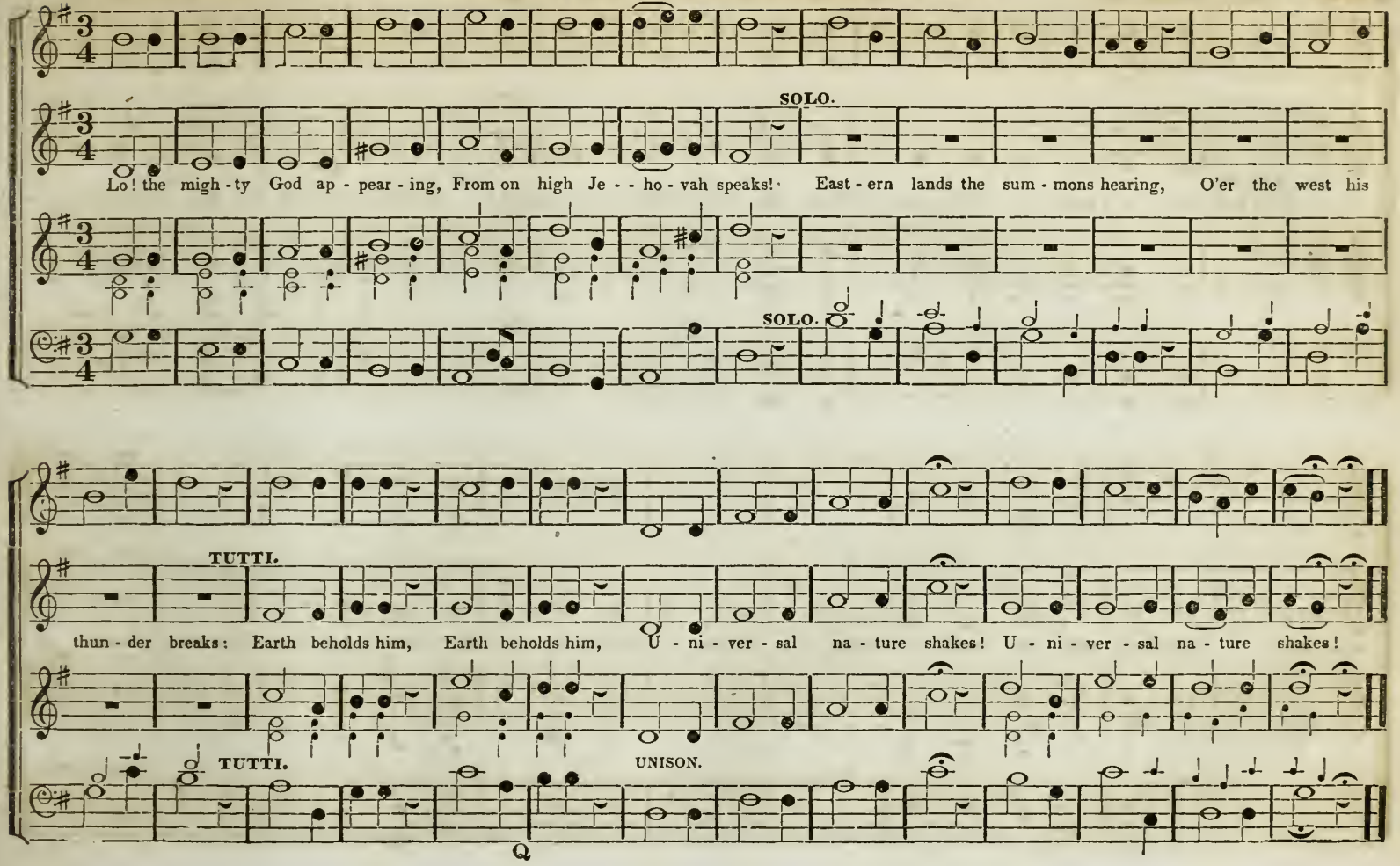


* Anthem, The first time Solo and Piano, from * The second time Tutti and Forte & D. Cp.*

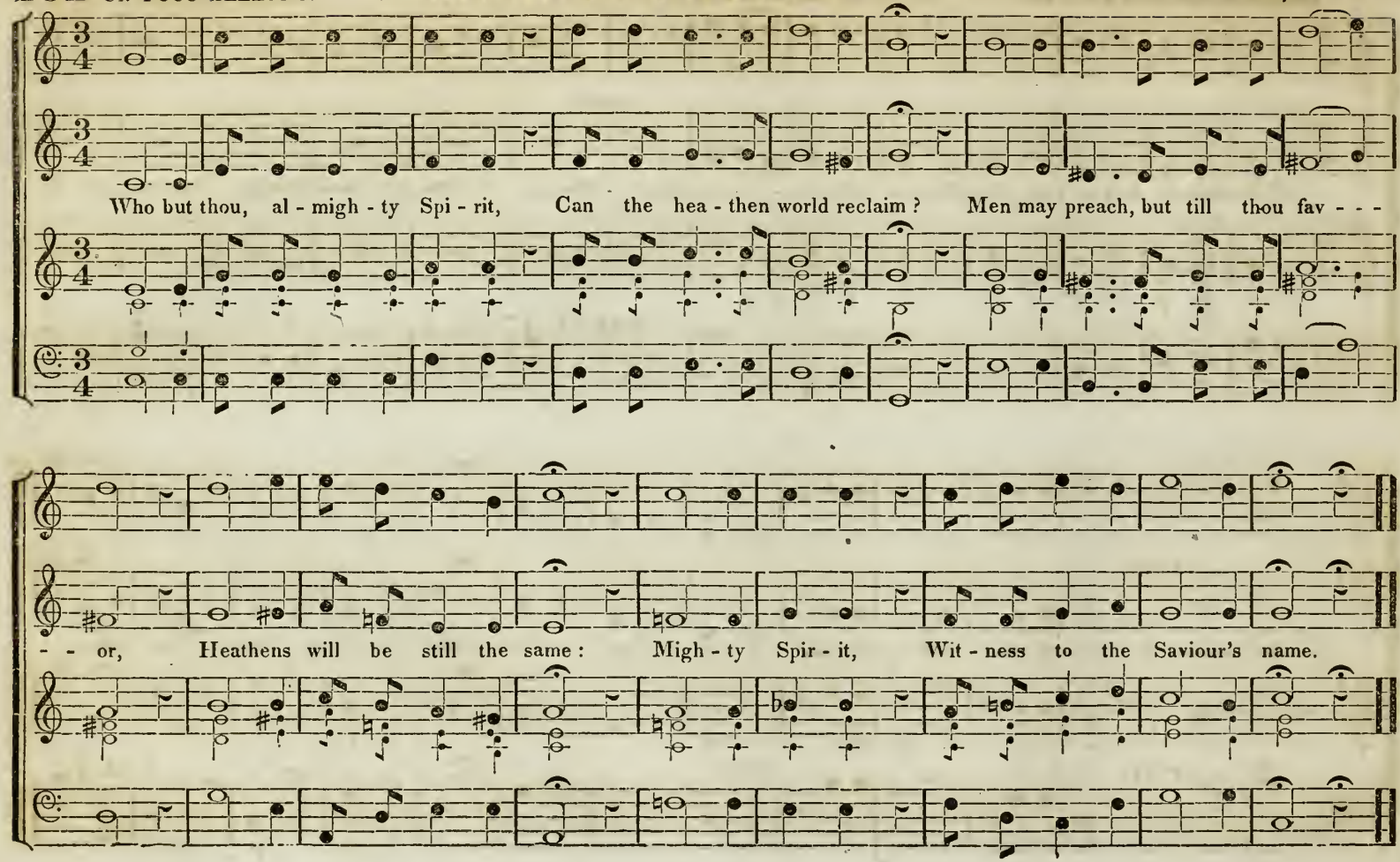

On the mountain's top ap - pear - - ing, Lo! the sa - cred her - ald - stands! - Welcome news to Zi - - on bear - ing,
SOLO.
TUTTI.
Zi - on - - long in hos - tile lands. Mourning cap - tive! Mourning - cap - tive! God him - self shall loose thy - bands.
SOLO.
TUTTI.

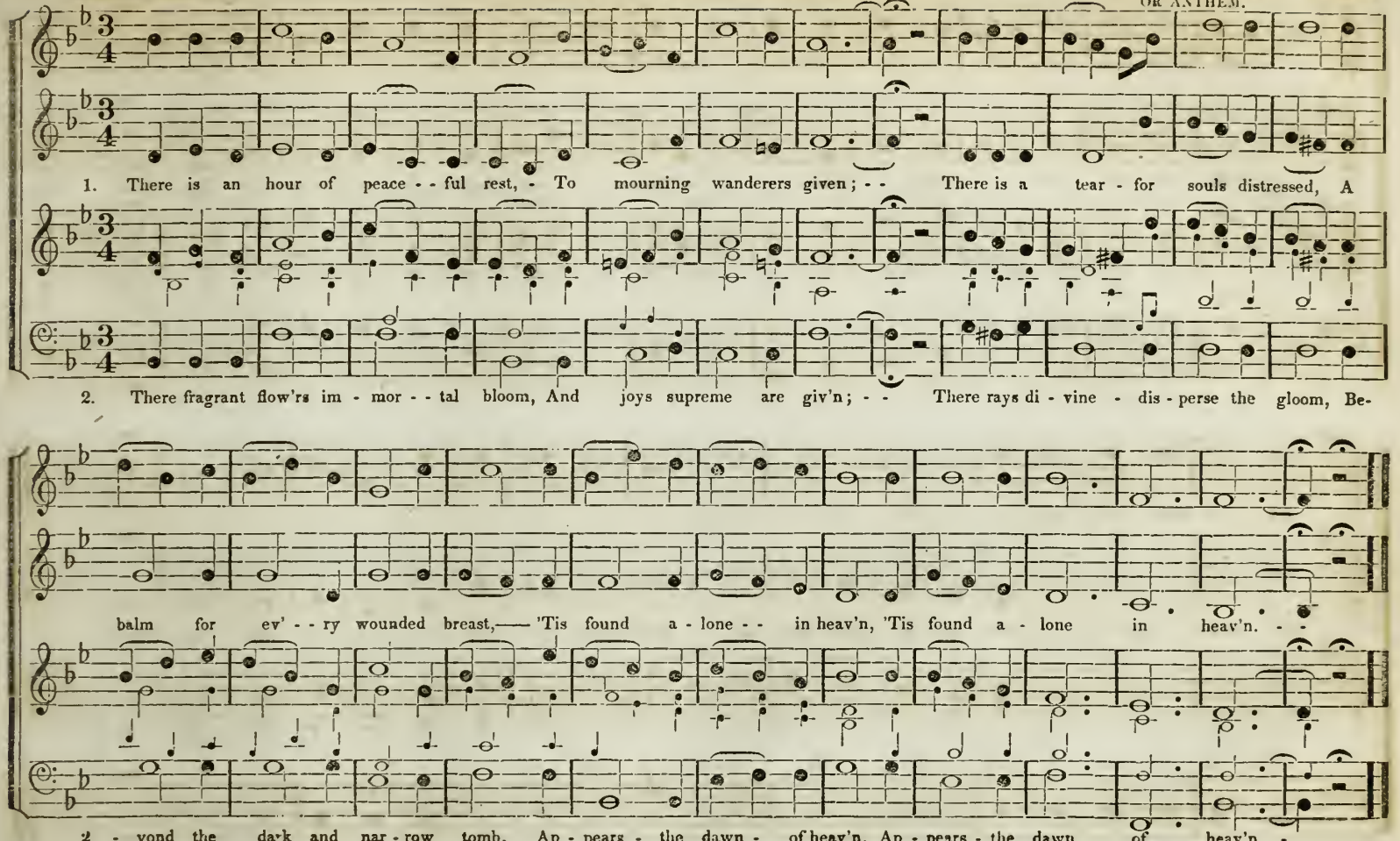
260 UN POCO ANDANTINO. **VIERLING.** 8's. 7's. & 4. Common Hymn. OR ANTHEM—DOXOLOGY.



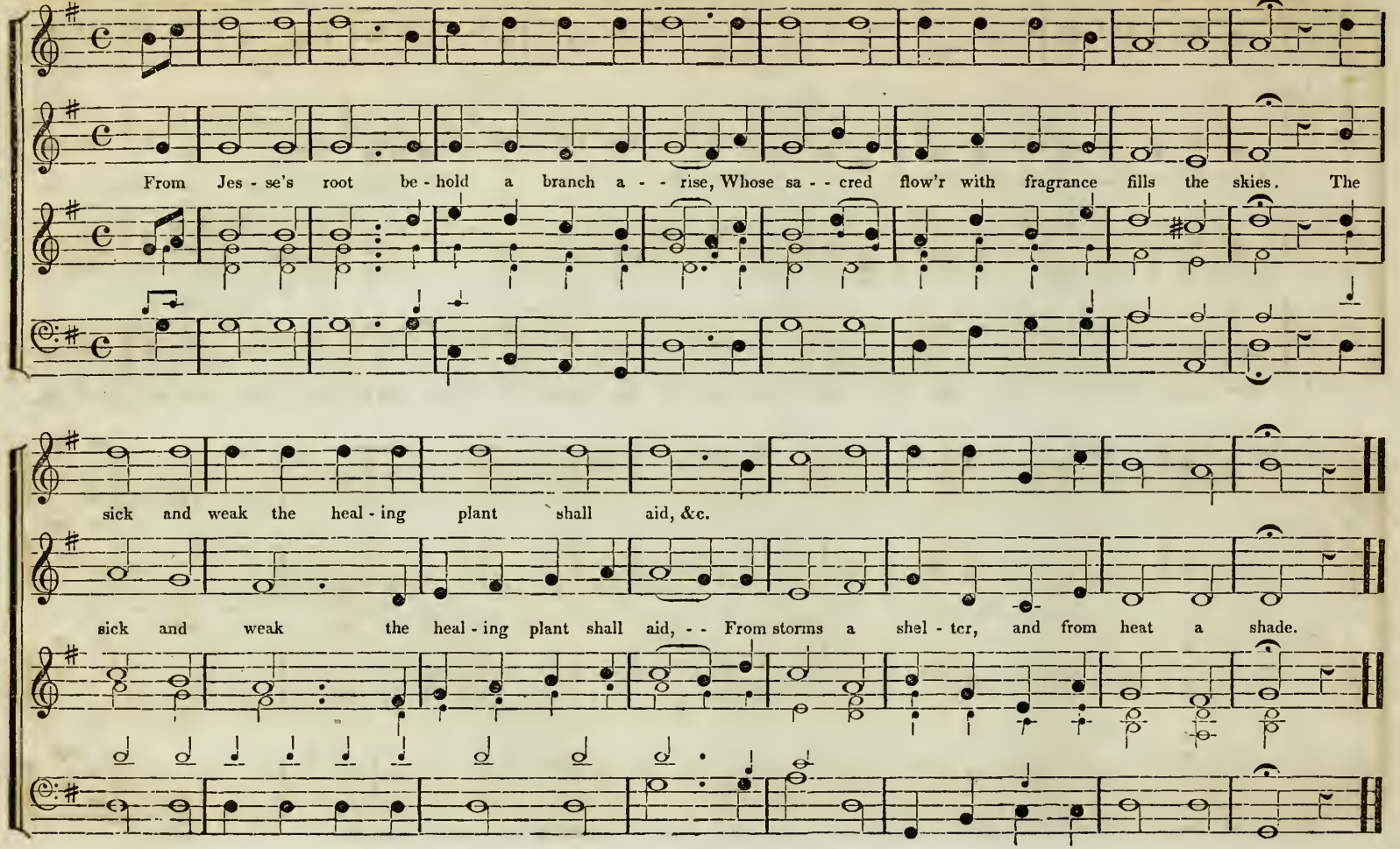

SOLO.
Lo! the migh-ty God ap-pear-ing, From on high Je--ho-vah speaks! East-ern lands the sum-mons hearing, O'er the west his
SOLO.
TUTTI.
thun-der breaks: Earth beholds him, Earth beholds him, U-ni-ver-sal na-ture shakes! U-ni-ver-sal na-ture shakes!
TUTTI.
UNISON.

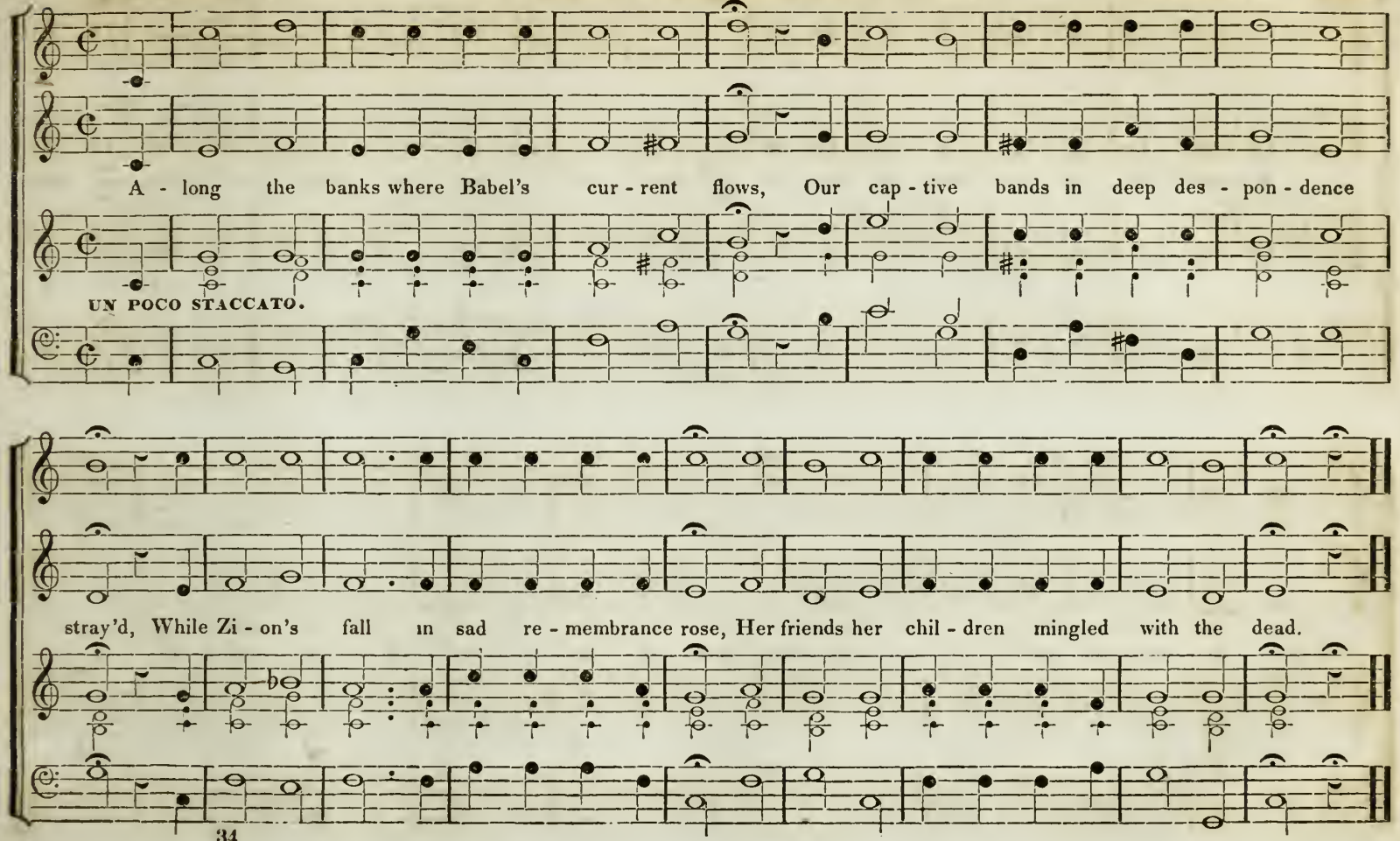
262 UN POCO ALLEGRO. **RIEDER'S CHANT.** 8's. 7's. & 4. Common Hymn.




1. There is an hour of peace - - ful rest, - To mourning wanderers given; - - There is a tear - for souls distressed, A
2. There fragrant flow'rs im - mor - - tal bloom, And joys supreme are giv'n; - - There rays di - vine - dis - perse the gloom, Be-
balm for ev' - - ry wounded breast,— 'Tis found a - lone - - in heav'n, 'Tis found a - lone in heav'n. - -
2 - yond the dark and nar - row tomb, Ap - pears - the dawn - of heav'n, Ap - pears - the dawn of heav'n - .

264 ALLEGRO ASSAI. **HANSEN.** **Tens.** Common Hymn.

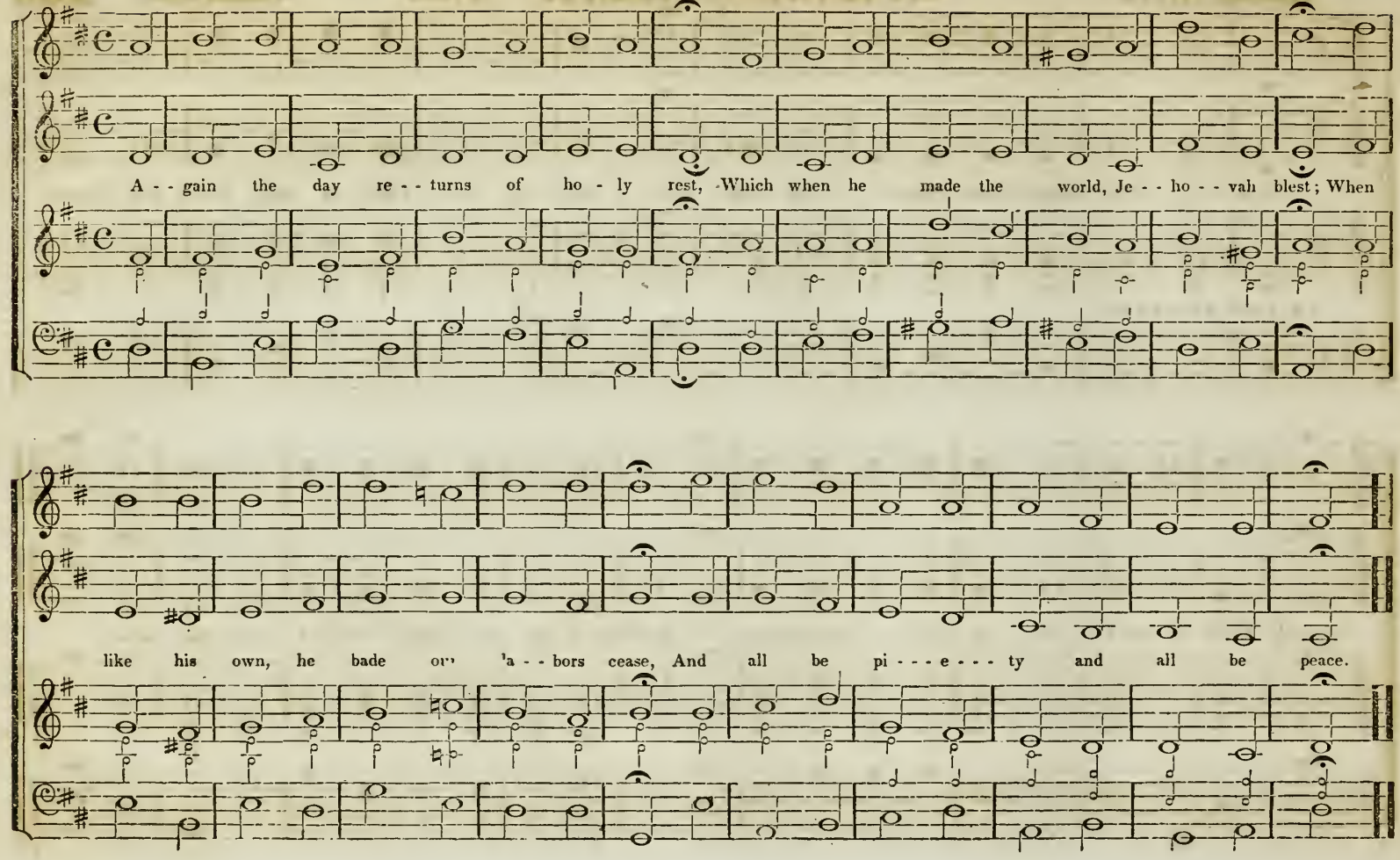


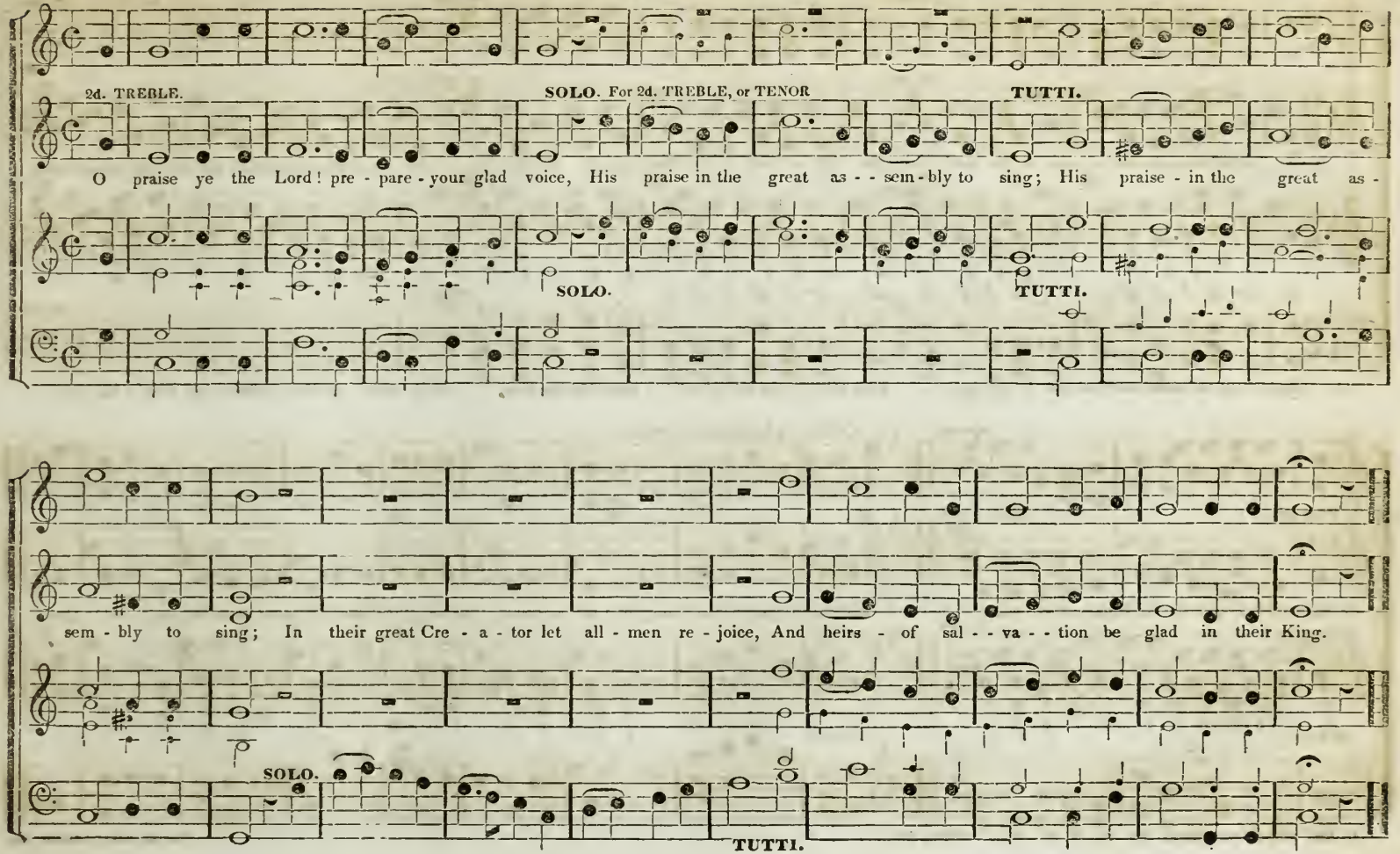

A - long the banks where Babel's cur - rent flows, Our cap - tive bands in deep des - pon - dence
UN POCO STACCATO.
stray'd, While Zi - on's fall in sad re - membrance rose, Her friends her chil - dren mingled with the dead.
34

HICHT.

Tens.

Common Choral.




2d. TREBLE.
SOLO. For 2d. TREBLE, or TENOR
TUTTI.
O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - - sem - bly to sing; His praise - in the great as -
SOLO.
TUTTI.
sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - - va - - tion be glad in their King.
SOLO.
TUTTI.

ANDANTINO.

NEW JERUSALEM. 12's.

Common Hymn.
OR ANTHEM.

SOLO.

1. The voice of free grace cries es - cape to the mountains! For Ad- am's lost race Christ hath opened a fountain; For sin - and uncleanness, and ev' - ry transgression,

SOLO.

2. With joy shall we stand, when escaped to the shore; - - - With harps in our hands, we'll - - praise him the more; - - - We'll range the sweet plain's on the bank of the river,

CODA, ALLEGRO ASSAI.

TUTTI.

HYMN FINE.

F P F

1. His blood flows so freely in streams of sal - vation. Hal - le - lu - jah to the Lamb, Who has bought us a pardon; We'll praise him again, When we pass o - ver Jordan

D. Cp.

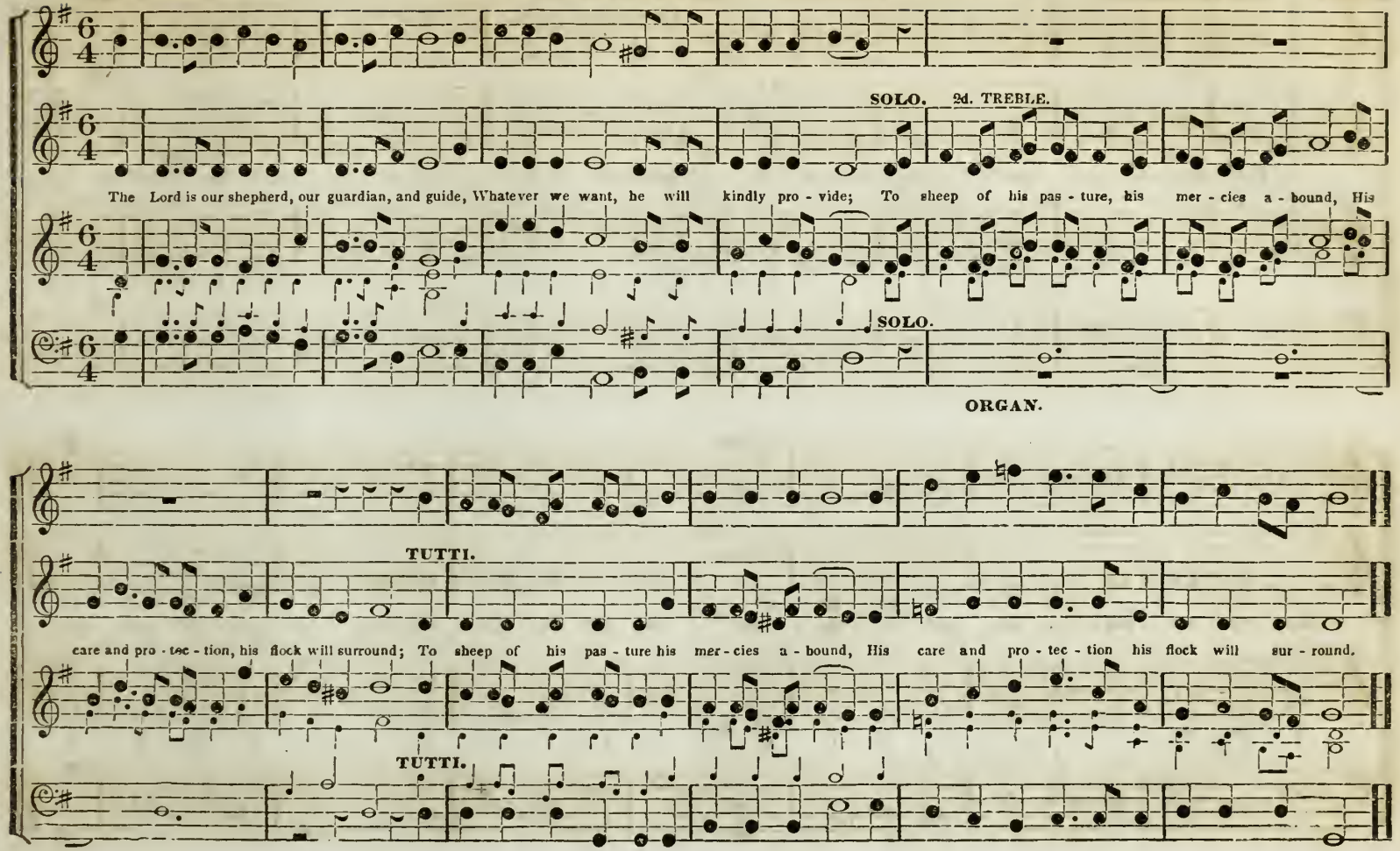
TUTTI.

UNISON.

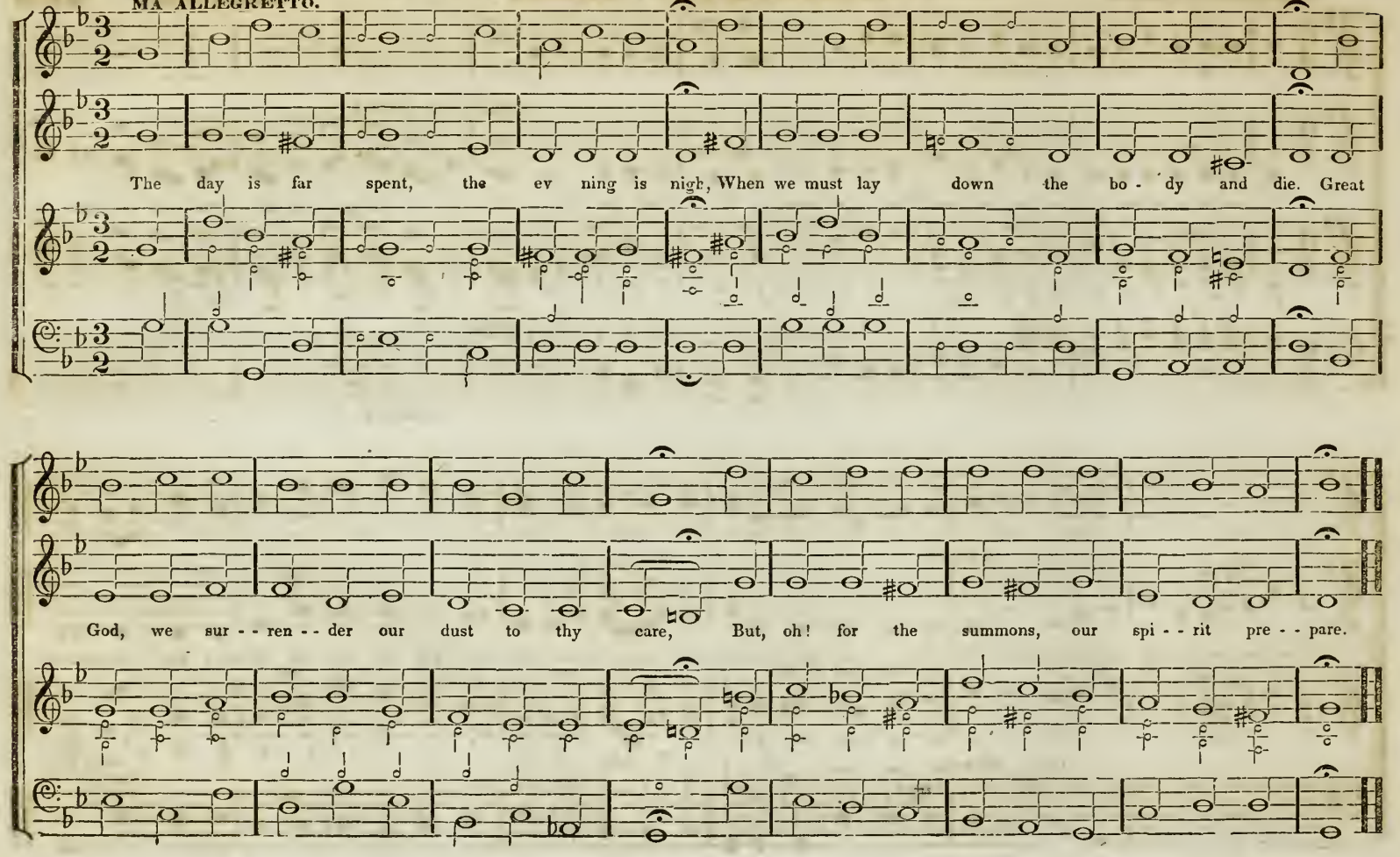
F P F

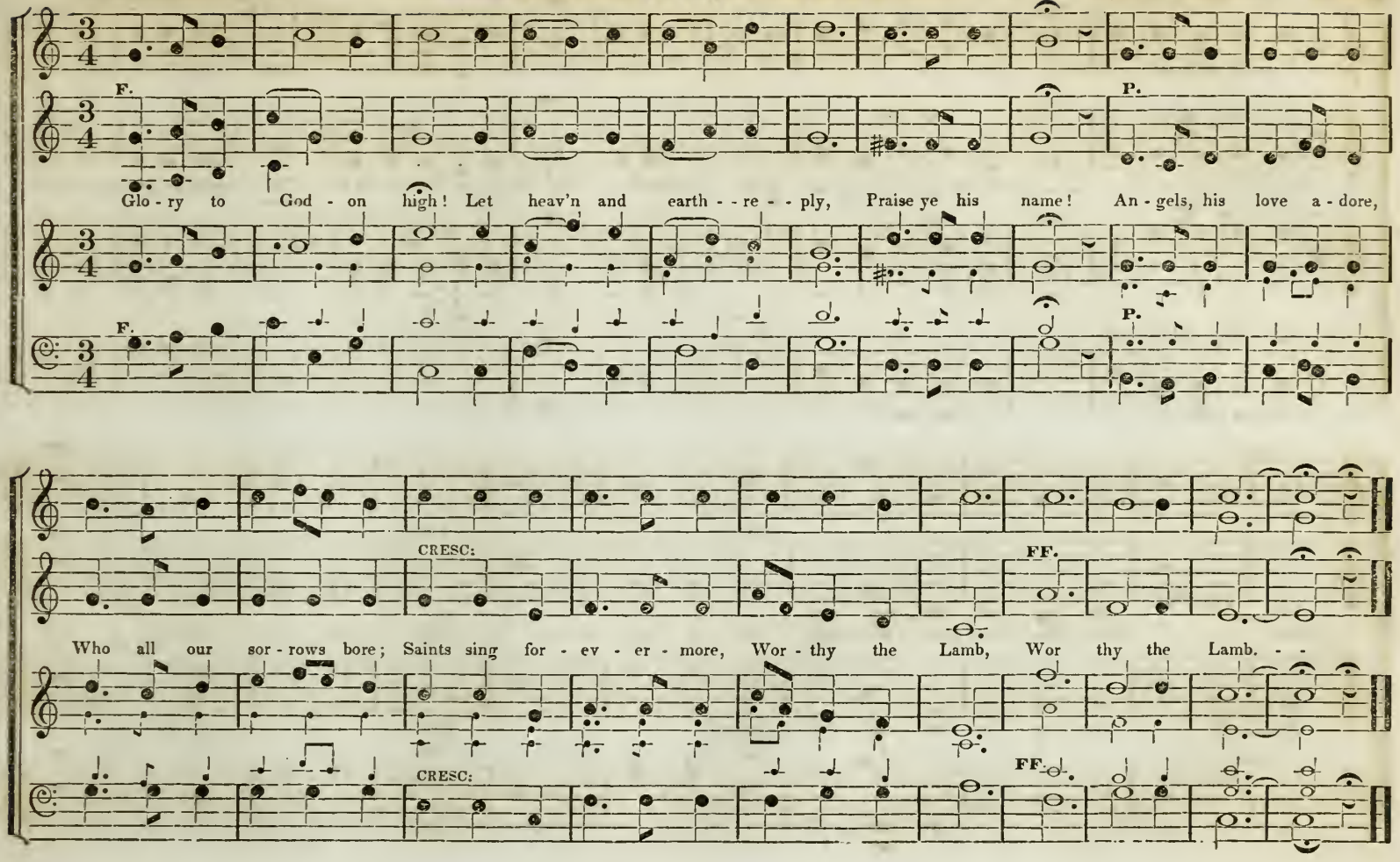
2. And sing of sal - vation for ev - er and ever. HYMN FINE

The 2d. time, Anthem fine.

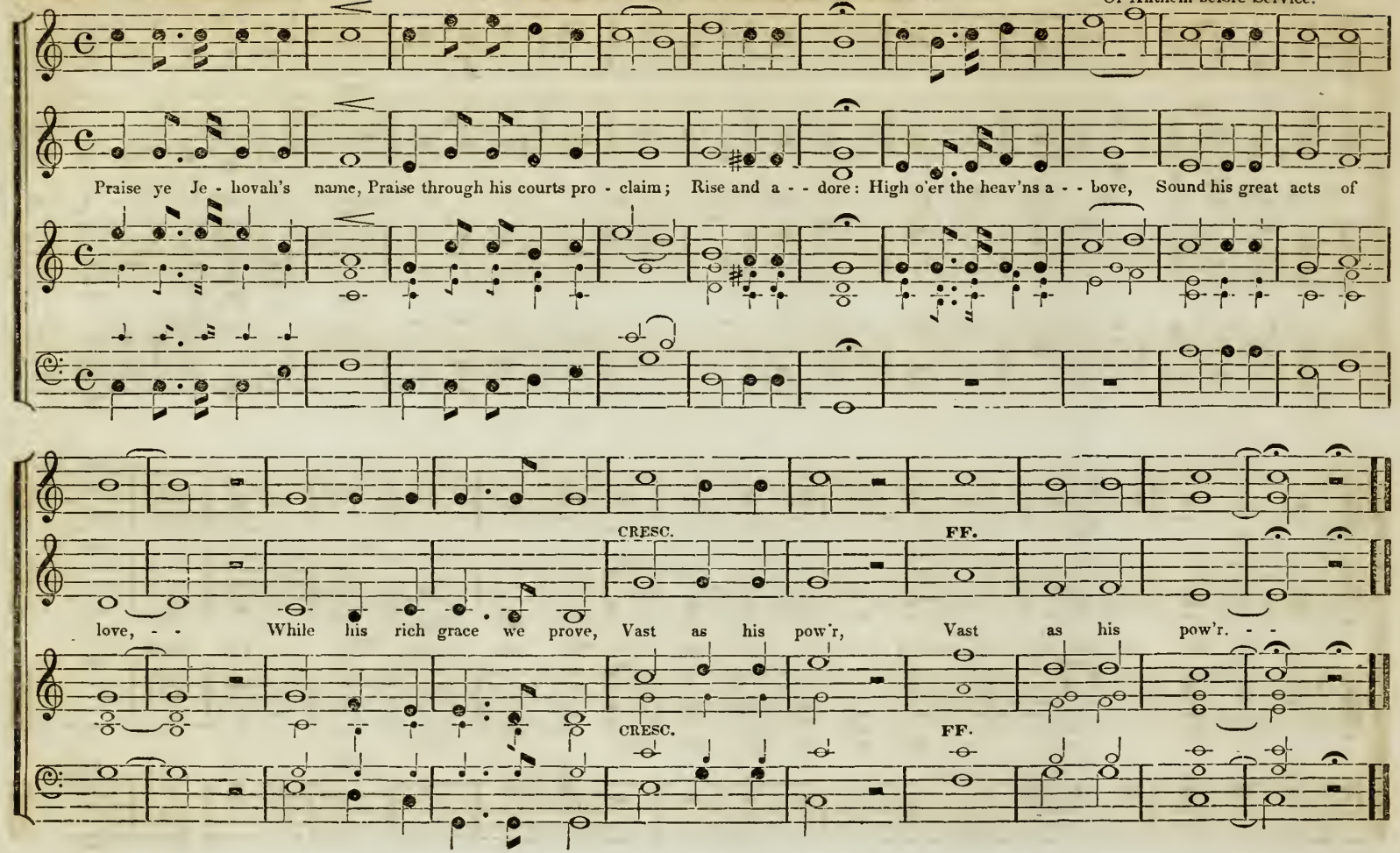

SOLO.
2d. TREBLE.
The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro - vide; To sheep of his pas - ture, his mer - cies a - bound, His
SOLO.
ORGAN.
TUTTI.
care and pro - tec - tion, his flock will surround; To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.
TUTTI.

270 CHORALMENTE. MA ALLEGRETTO. **EISCHLEBEN.** 10's & 11, or Elevens. Common Hymn.




F.
P.
Glo - ry to God - on high! Let heav'n and earth - - re - - ply, Praise ye his name! An - gels, his love a - dore,
F.
P.
CRESC:
FF.
Who all our sor - rows bore; Saints sing for - ev - er - more, Wor - thy the Lamb, Wor thy the Lamb. - -
CRESC:
FF.

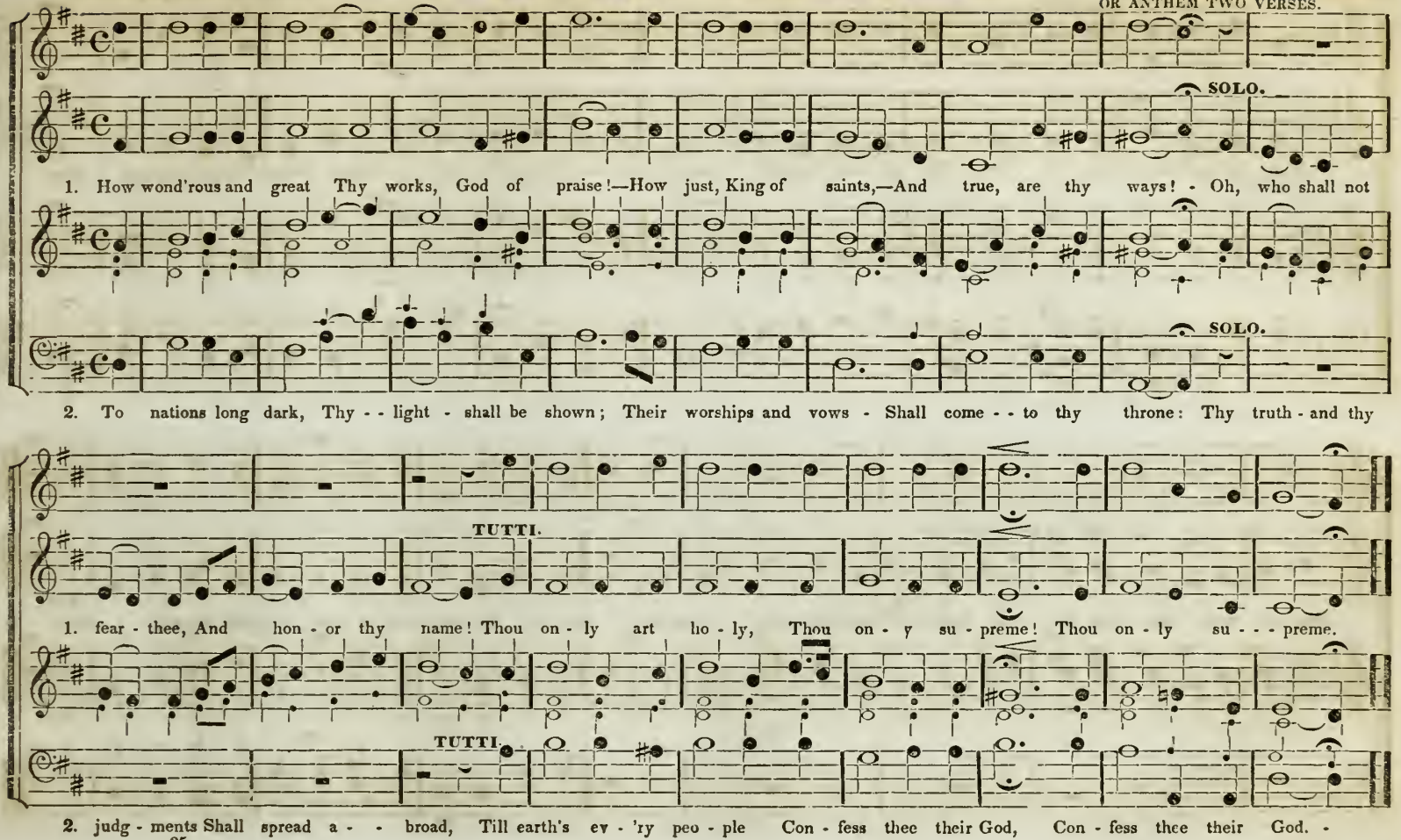
272 ALLEGRO. **SEYFRIED.** Sixes & Fours. Common Hymn. Or Anthem before Service.



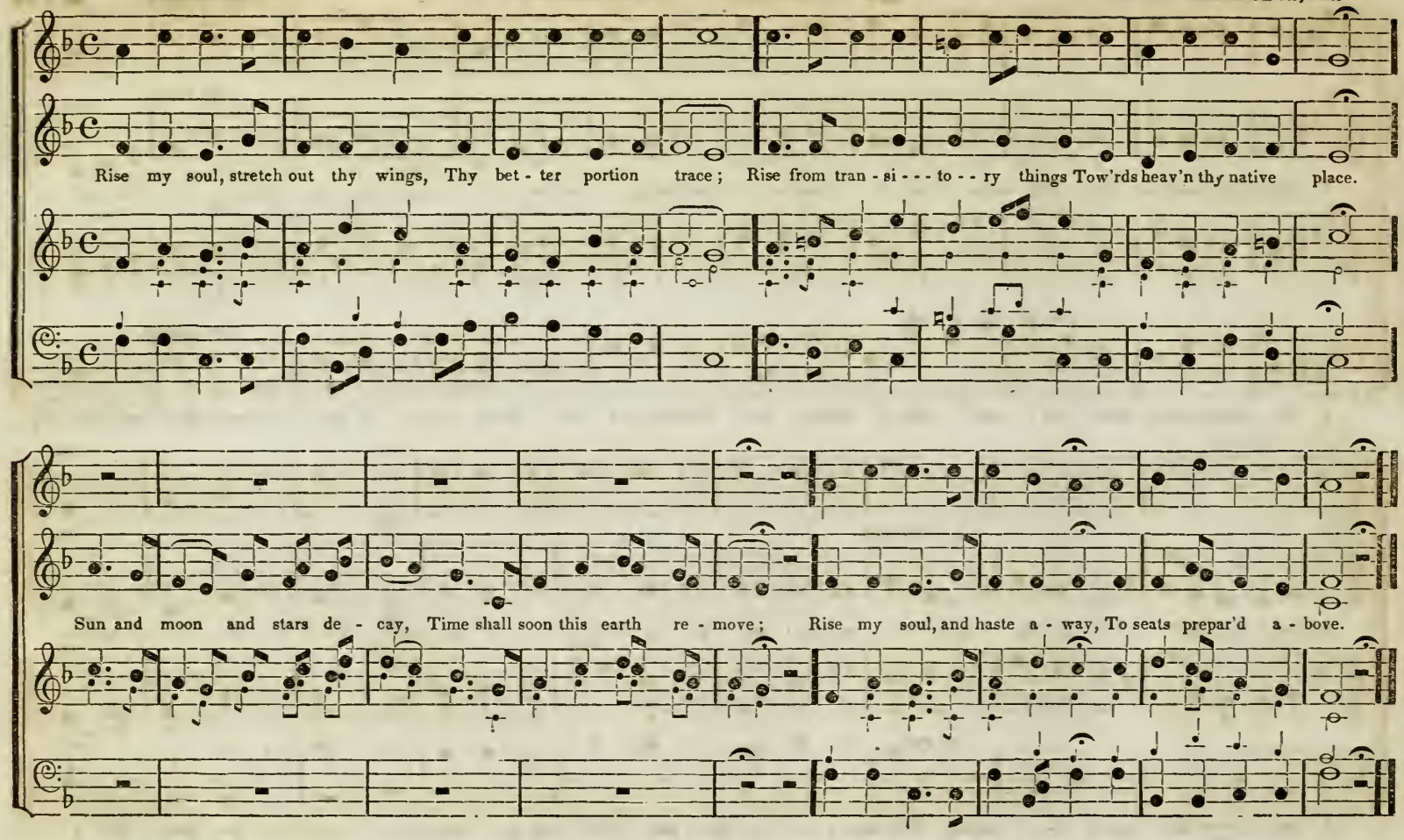
ALLEGRO MODERATO.

G. WEBB. 5's. & 6's.

Common Hymn. OR ANTHEM TWO VERSES.



274 ALLEGRO. **AMSTERDAM.** NEW. 7's. & 6's. Common Hymn.

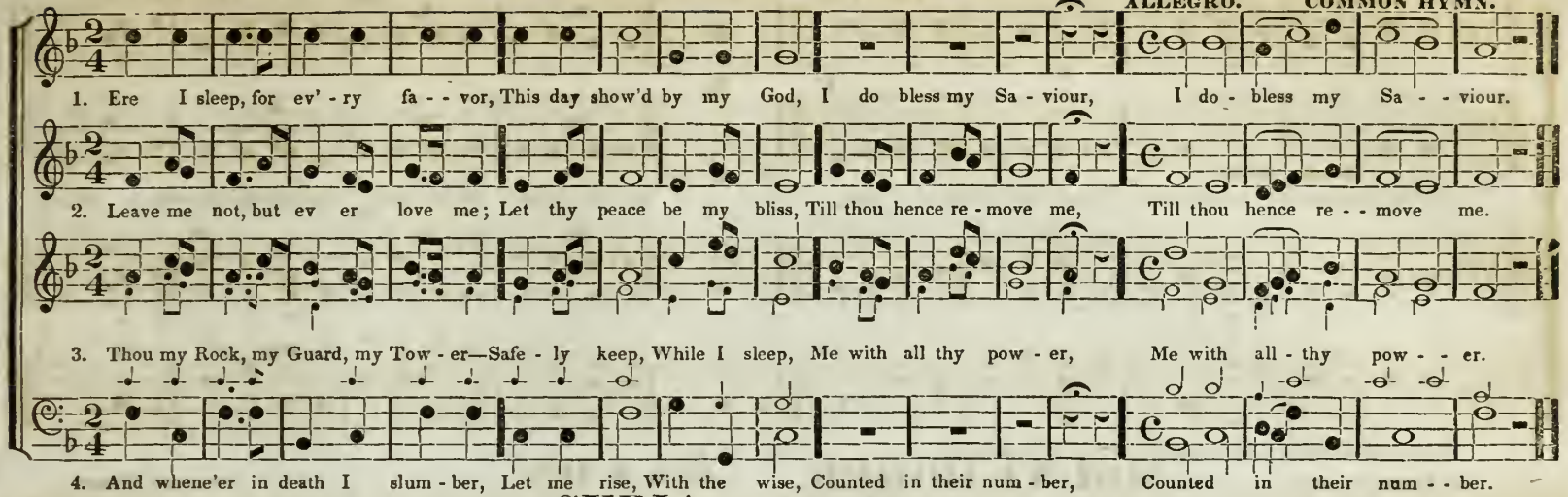


UN POCO ANDANTE.

ELAM. 8's. 3's. & 6's.

May be used as a Duett for two Trebles, or a Trio, omitting the Tenor.

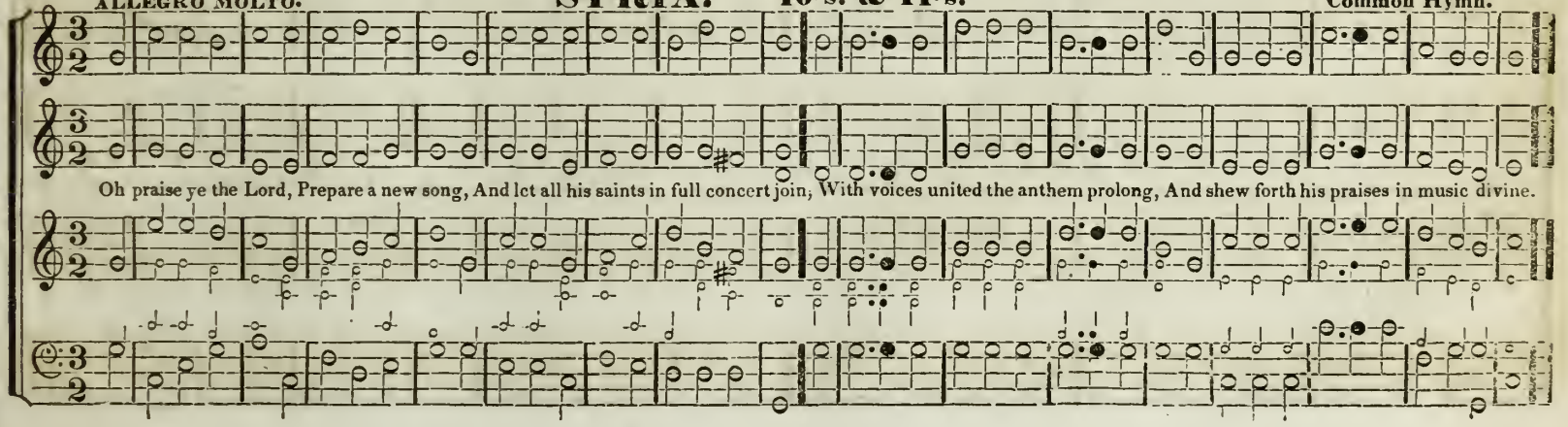
ALLEGRO. COMMON HYMN.



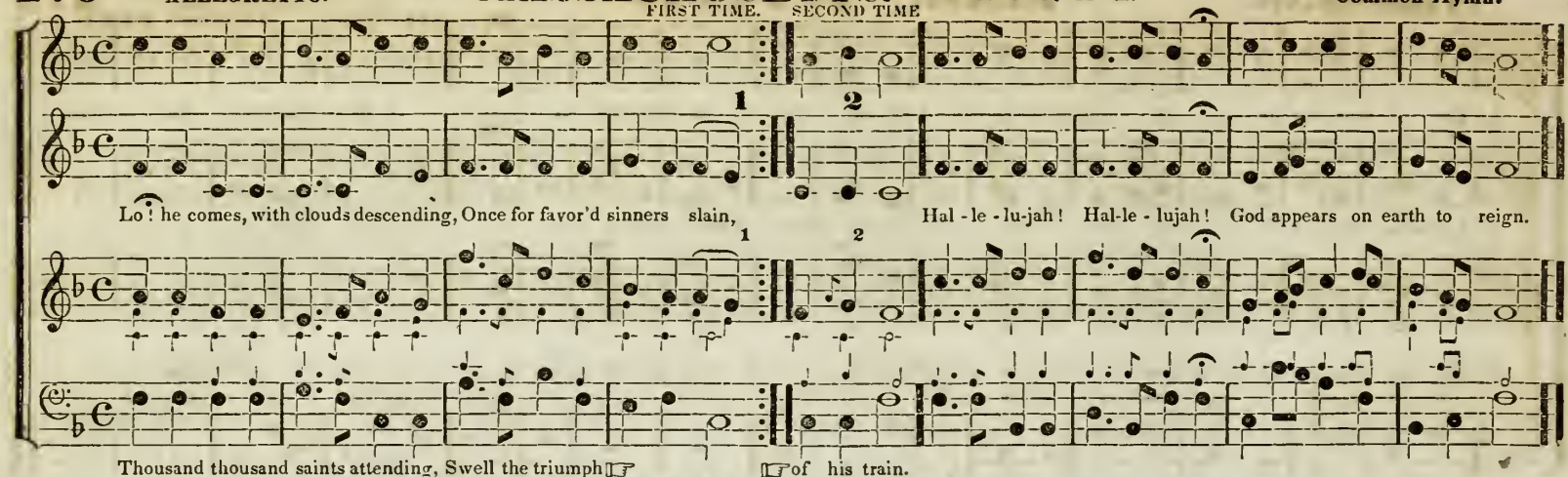
ALLEGRO MOLTO.

SYRIA. 10's. & 11's.

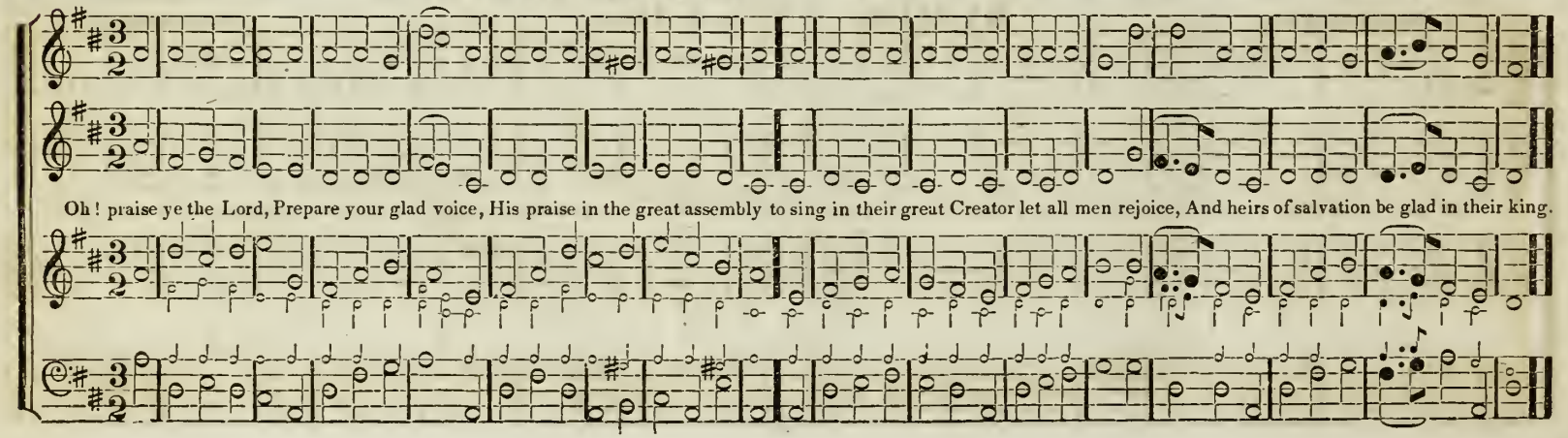
Common Hymn.

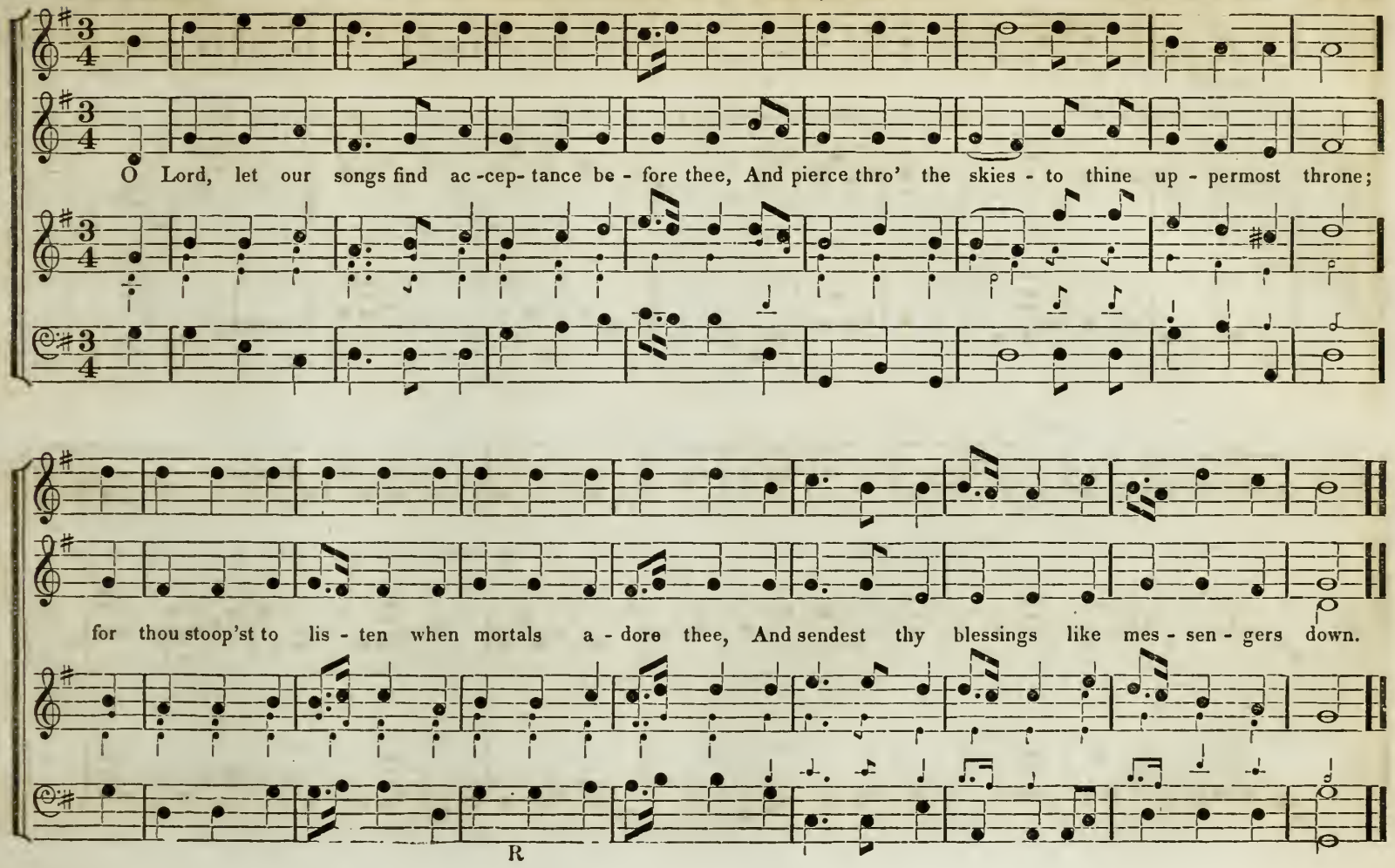


276 ALLEGRETTO. **MASSACHUSETTS.** 8's. 7's. & 4. Common Hymn.



ALLEGRO ASSAI. **MOUNT HOREB.** 10's. & 11's. Common Hymn.

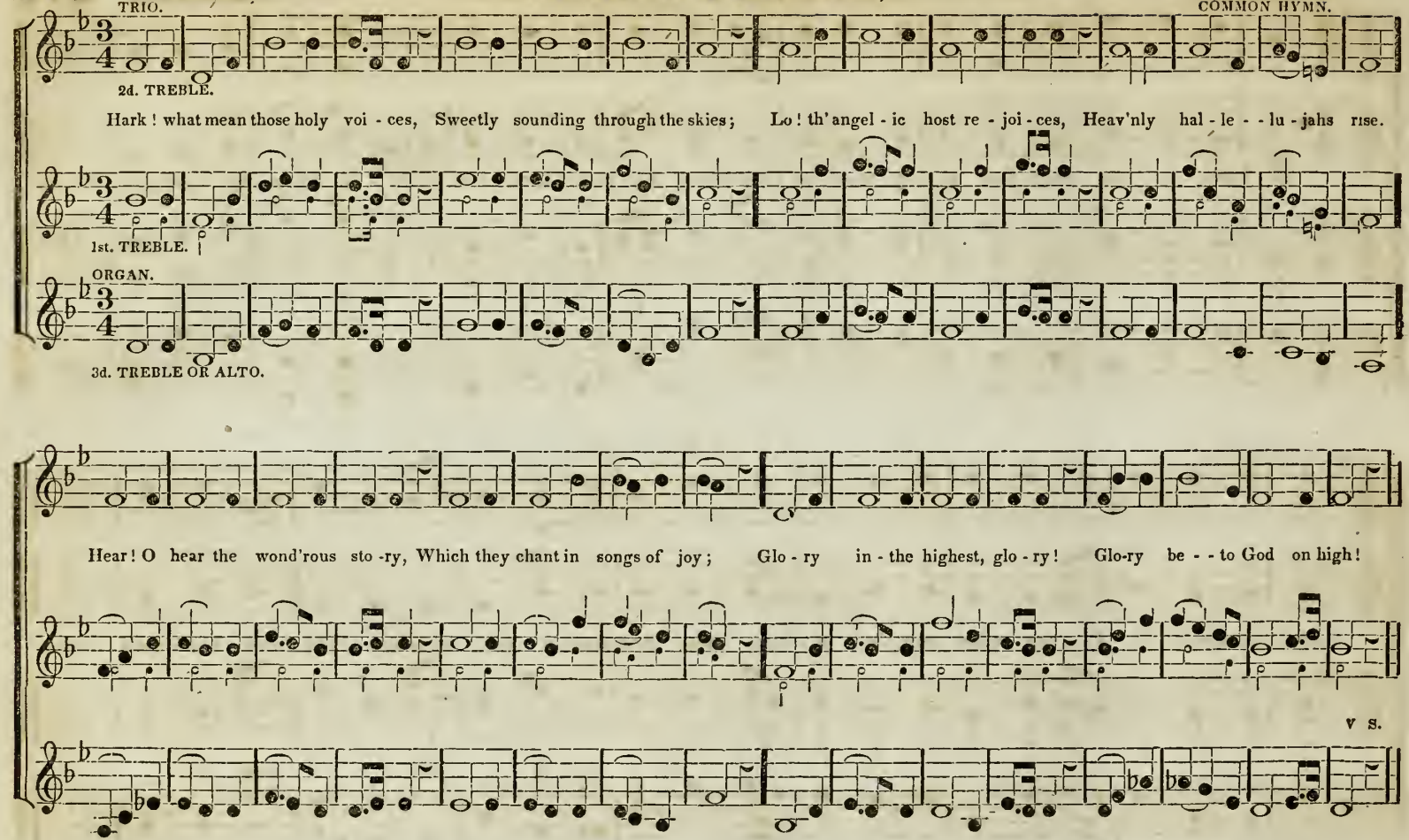



O Lord, let our songs find ac-cep-tance be-fore thee, And pierce thro' the skies-to thine up-permost throne;
for thou stoop'st to lis-ten when mortals a-dore thee, And sendest thy blessings like mes-sen-gers down.
R

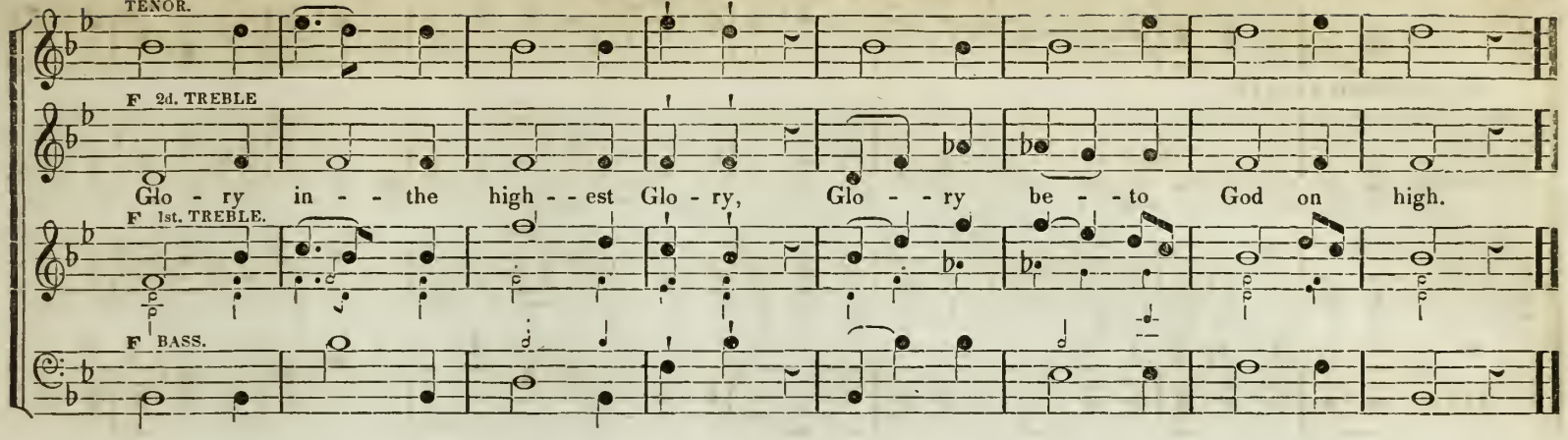
UN POCO ALLEGRO.

CHRISTMAS. 8's, & 7's.

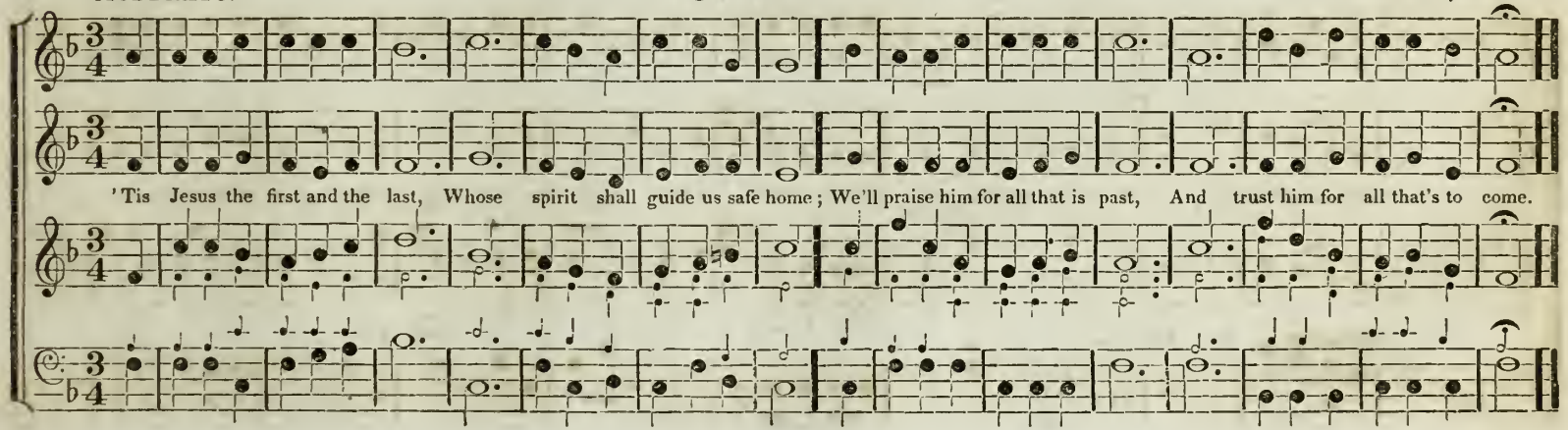
ANTHEM. OR COMMON HYMN.



Chorus. **HYMN.** Continued.

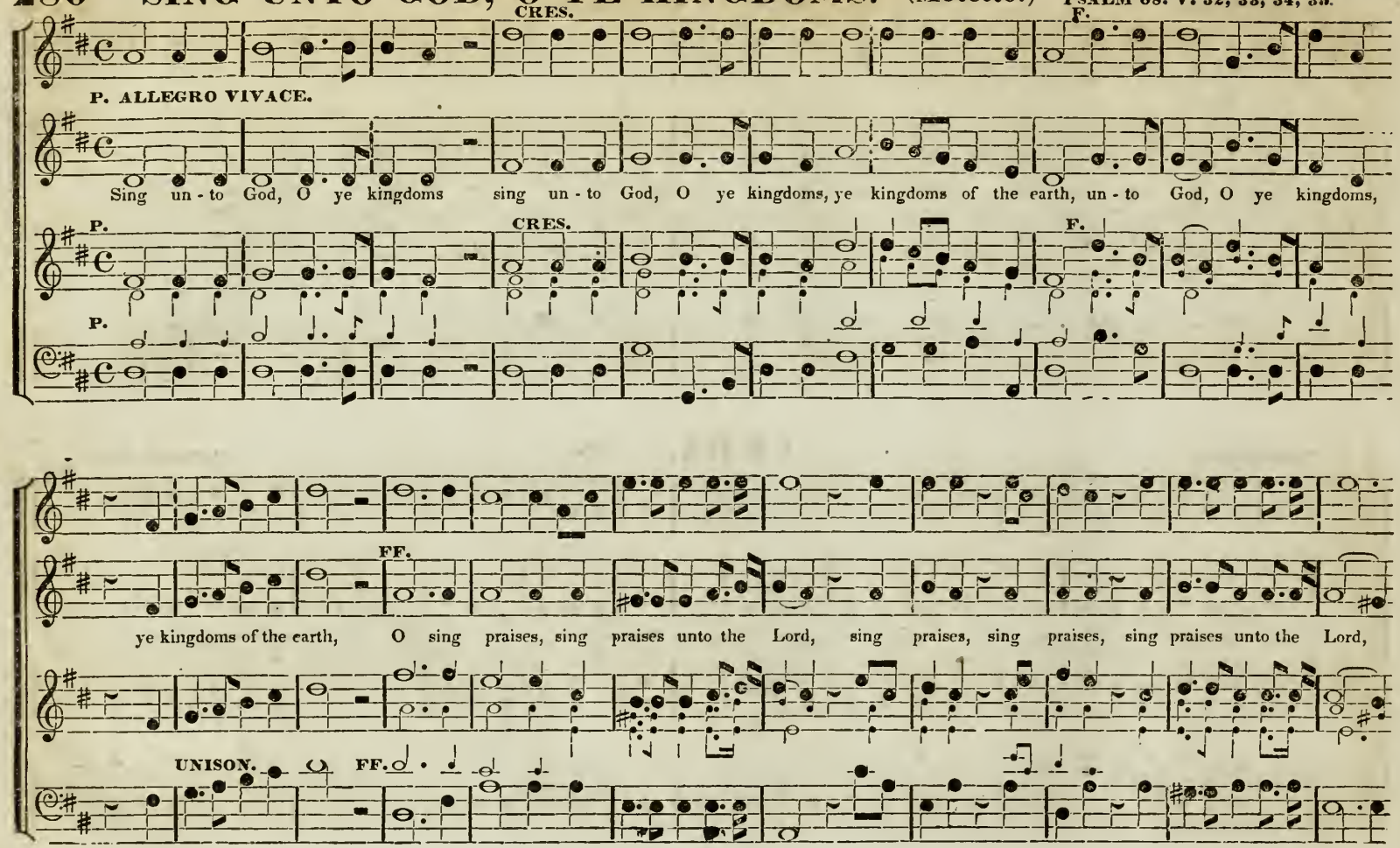


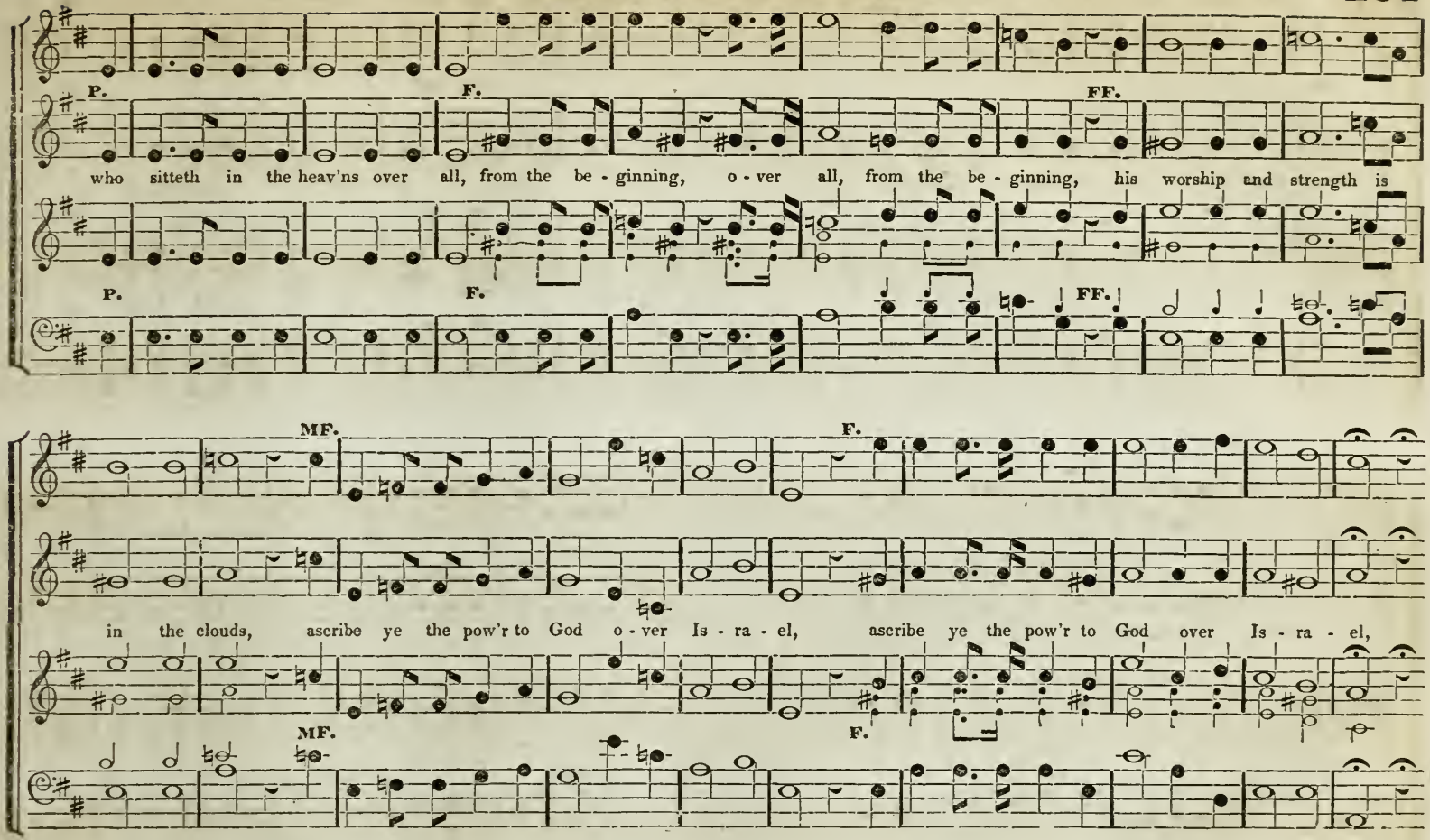
MODERATO. **CUBA.** 8's. Common Hymn.



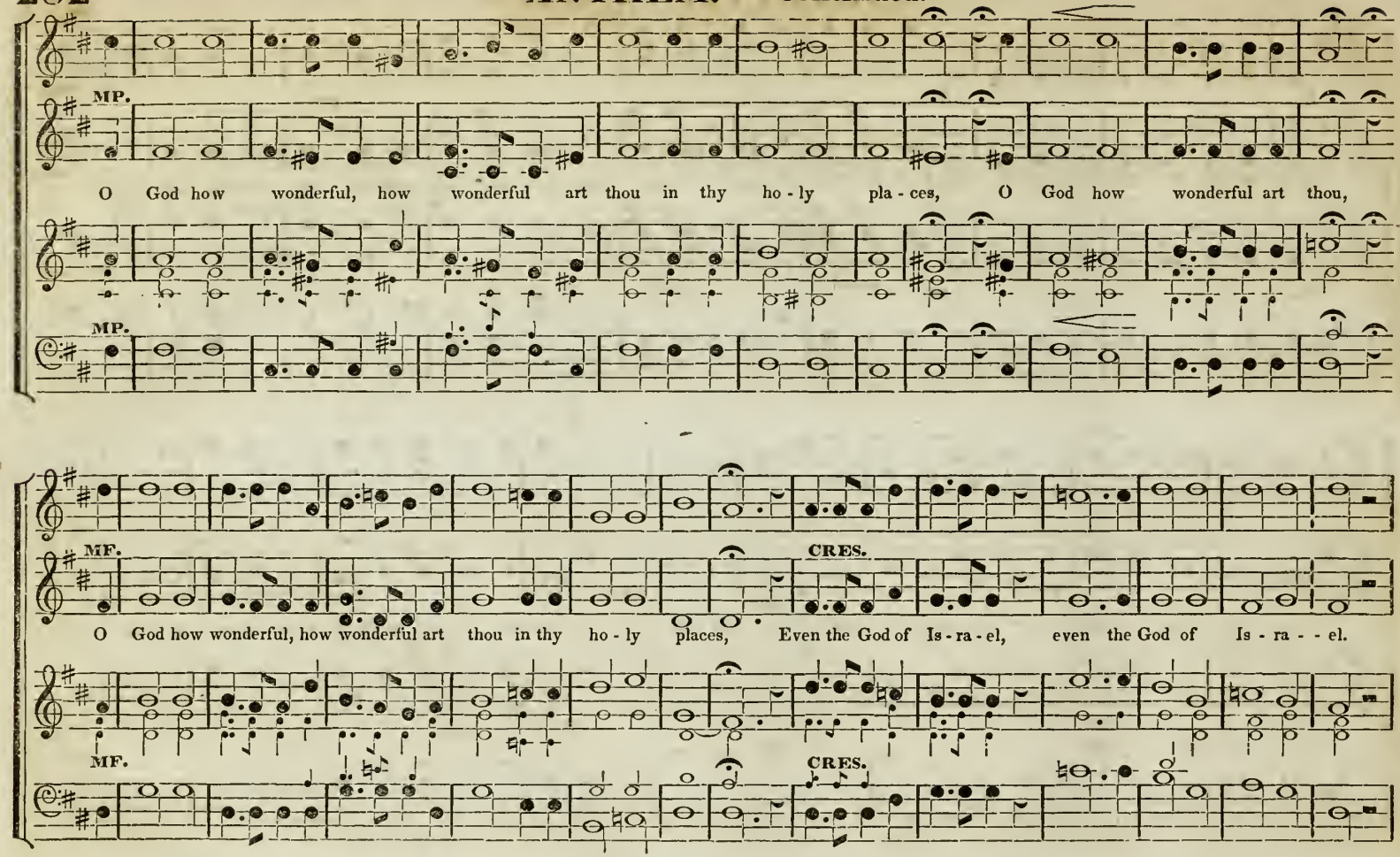
280 SING UNTO GOD, O YE KINGDOMS. (Motetto.)

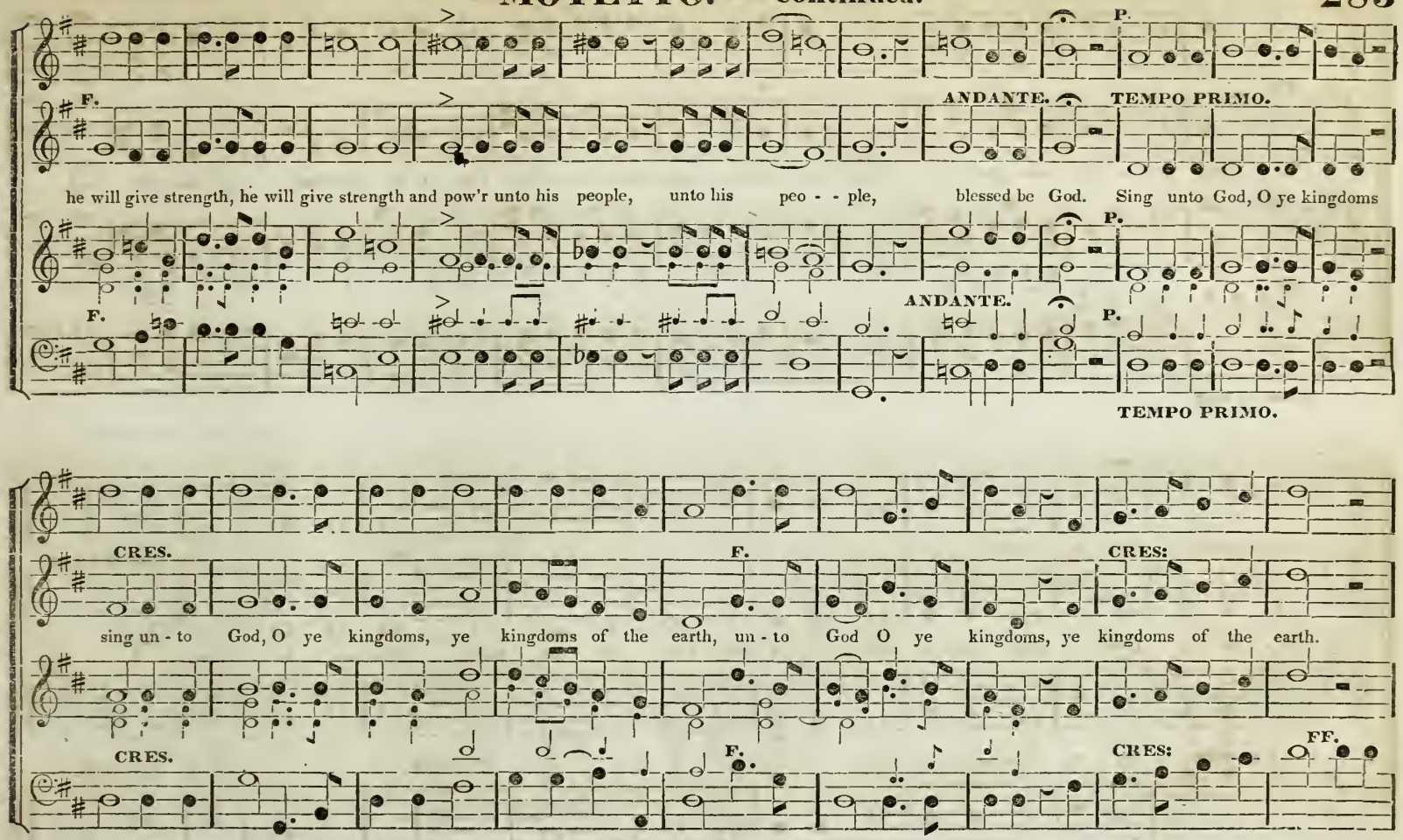
PSALM 68. V. 32, 33, 34, 35.




P.
F.
FF.
who sitteth in the heav'ns over all, from the be - ginning, o - ver all, from the be - ginning, his worship and strength is
P.
F.
FF.
MF.
F.
in the clouds, ascribe ye the pow'r to God o - ver Is - ra - el, ascribe ye the pow'r to God over Is - ra - el,
MF.
F.

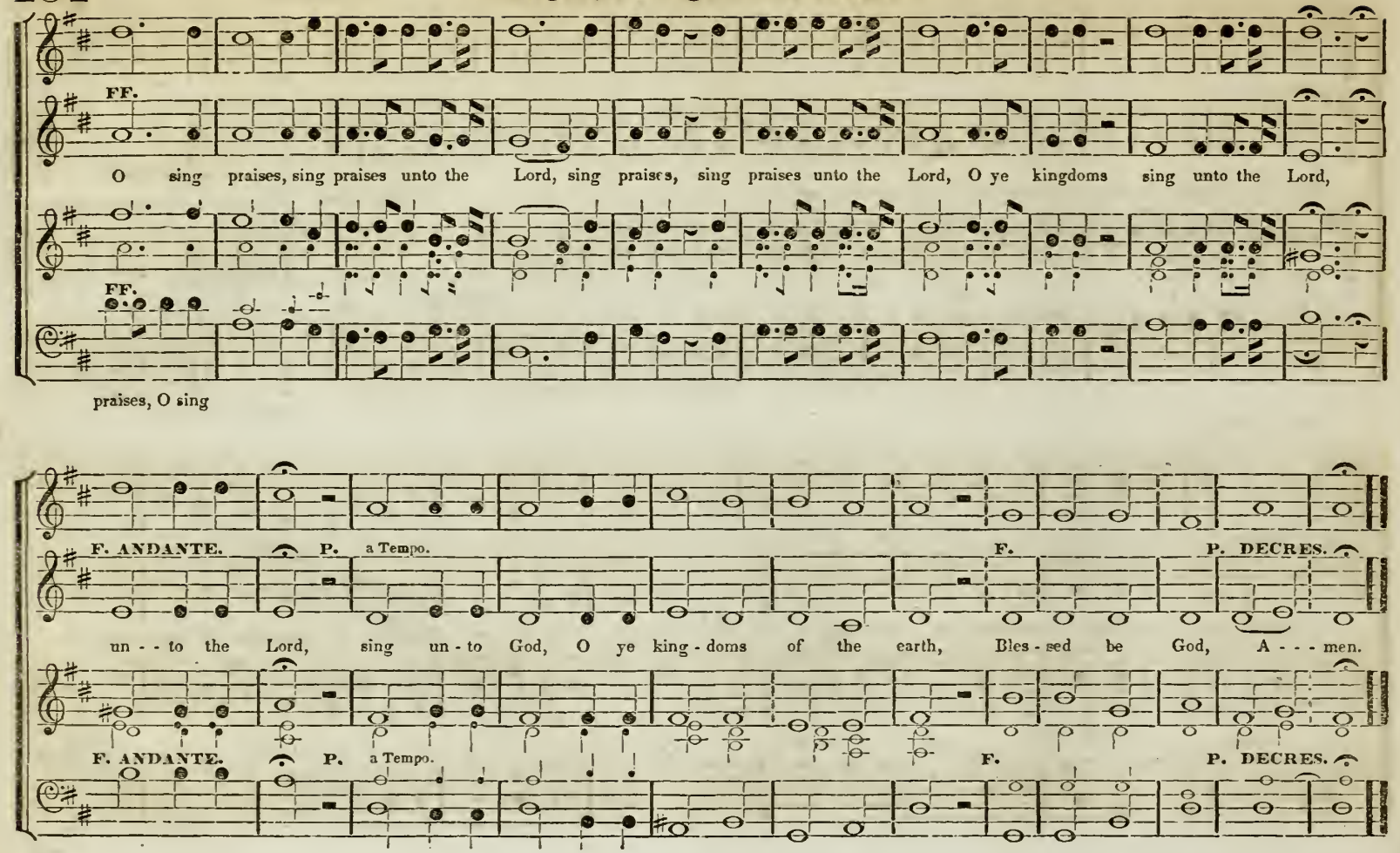
ANTHEM. Continued.




P.
F.
ANDANTE.
TEMPO PRIMO.
he will give strength, he will give strength and pow'r unto his people, unto his peo - - ple, blessed be God. Sing unto God, O ye kingdoms
P.
F.
ANDANTE.
P.
TEMPO PRIMO.
CRES.
F.
CRES:
sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God O ye kingdoms, ye kingdoms of the earth.
CRES.
F.
CRES:
FF.

O sing

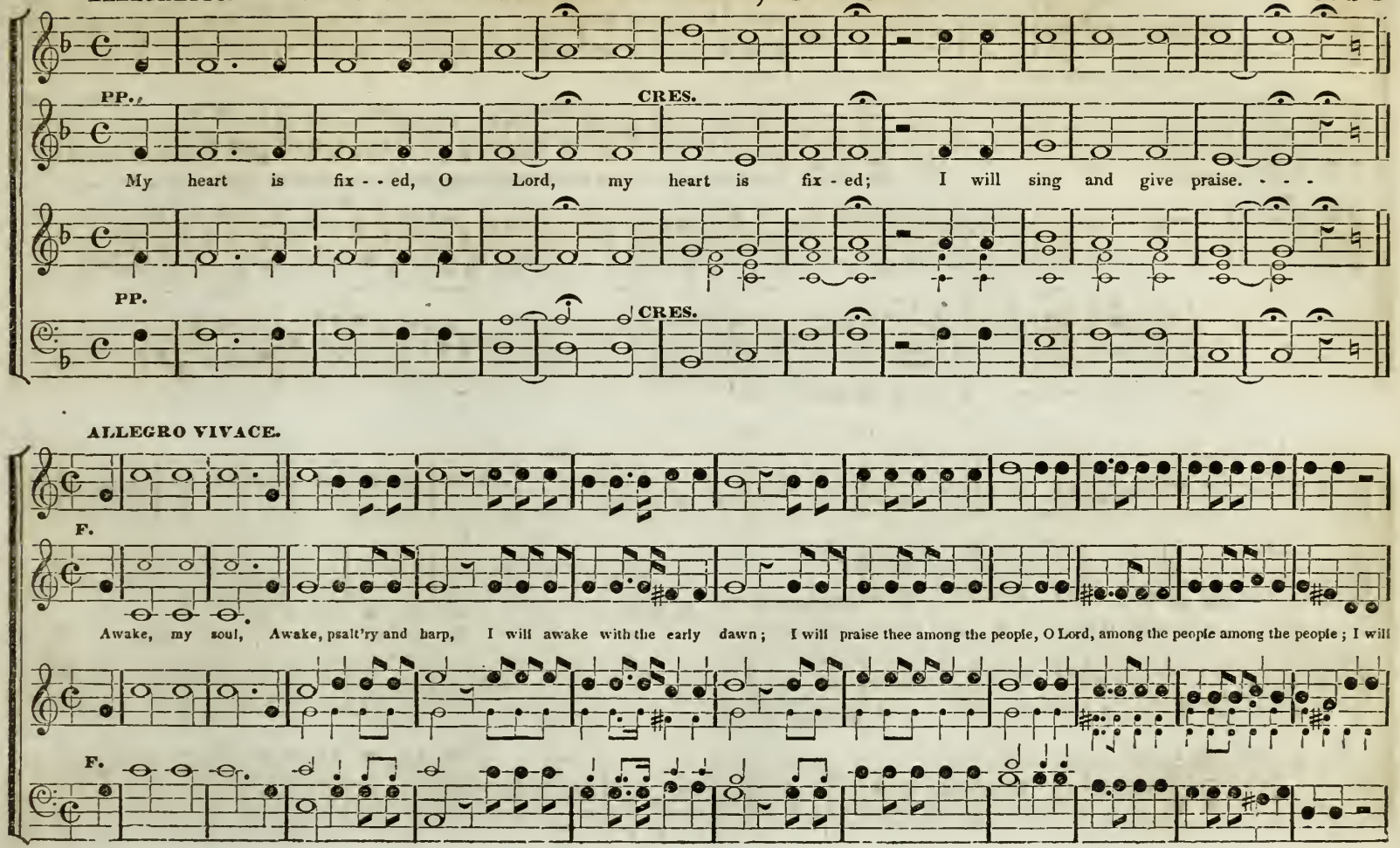
MOTETTO. Continued.



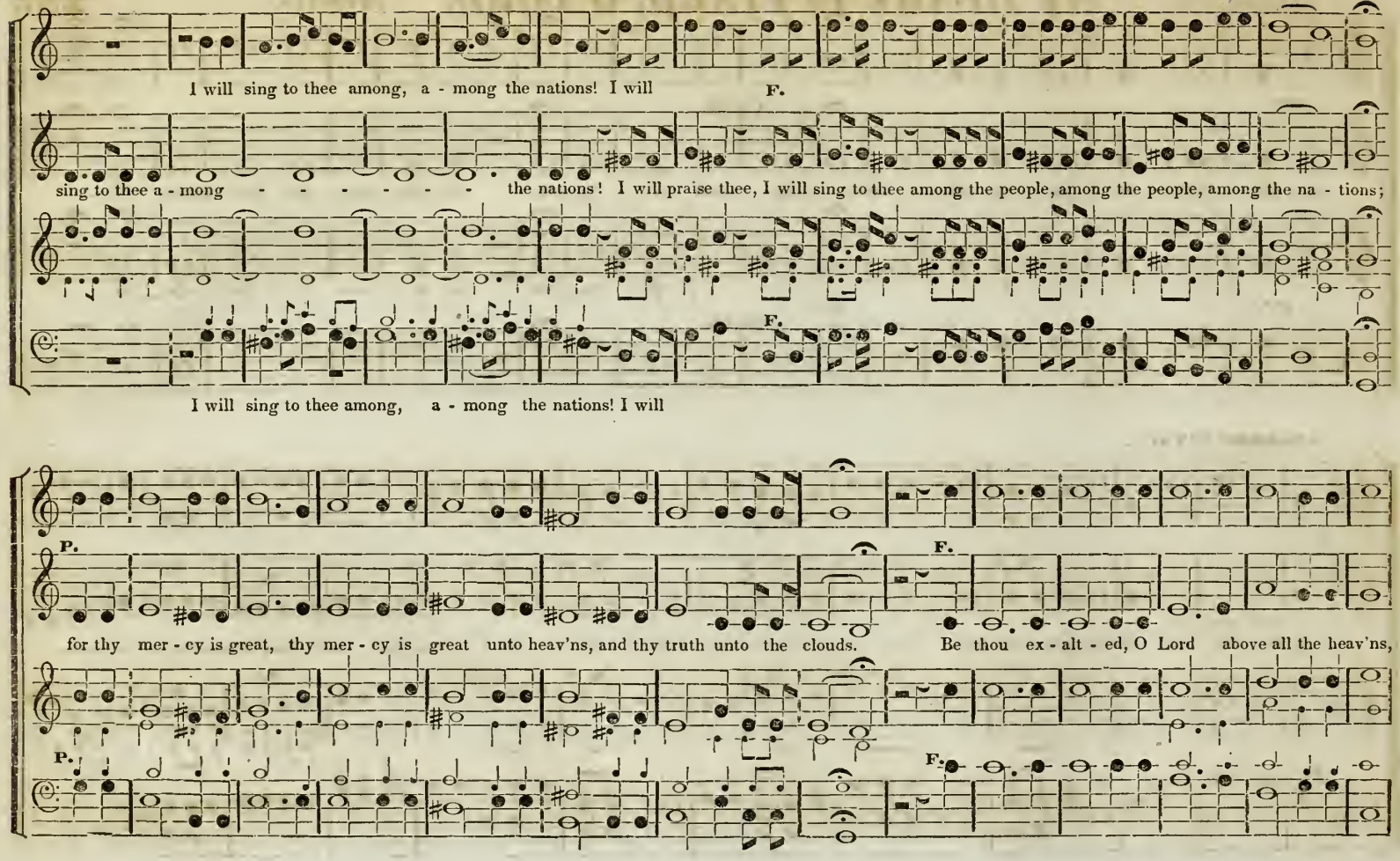
ALLEGRETTO.

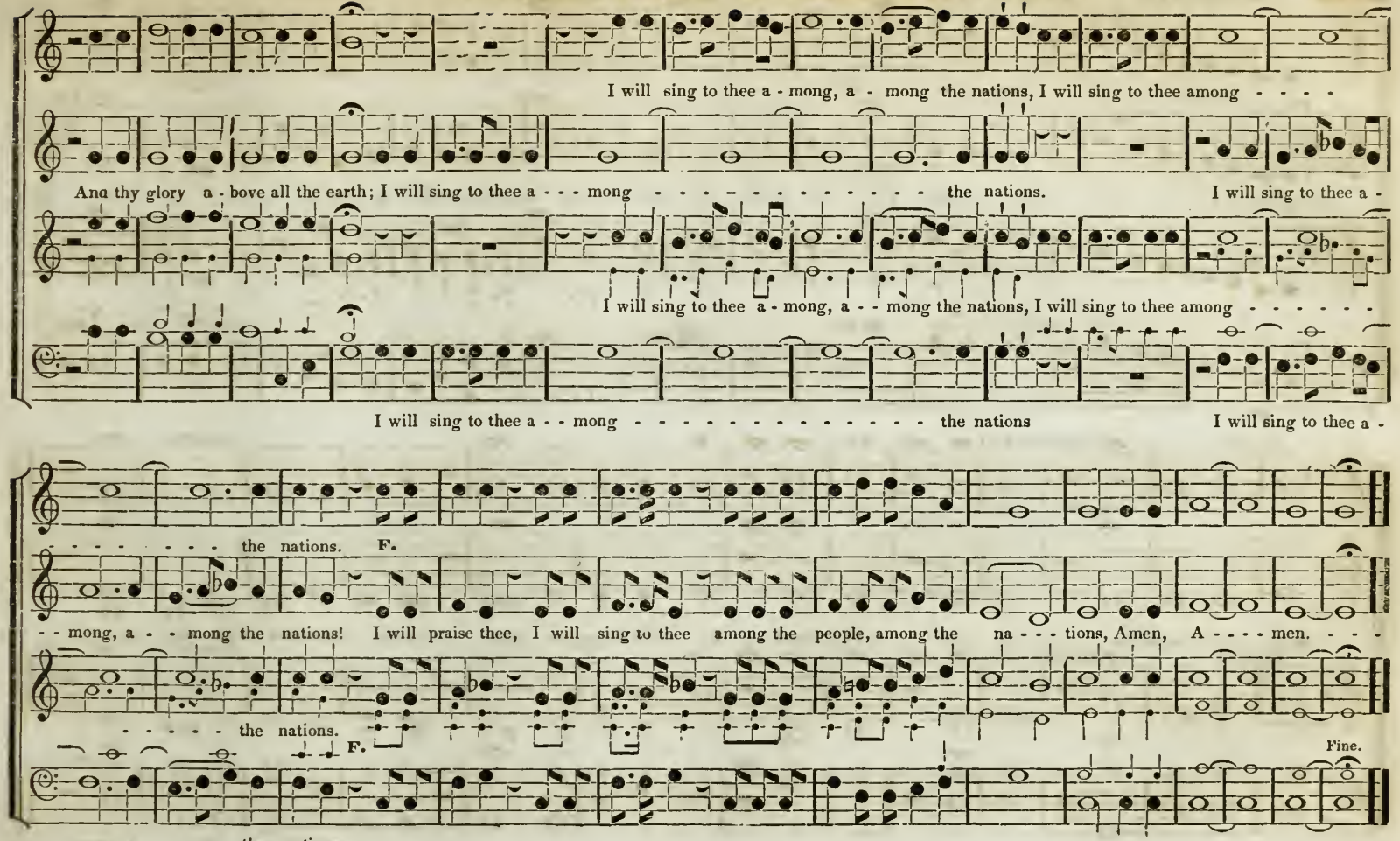
MY HEART IS FIXED, O LORD.

Motetto.



MOTETTO. Continued.

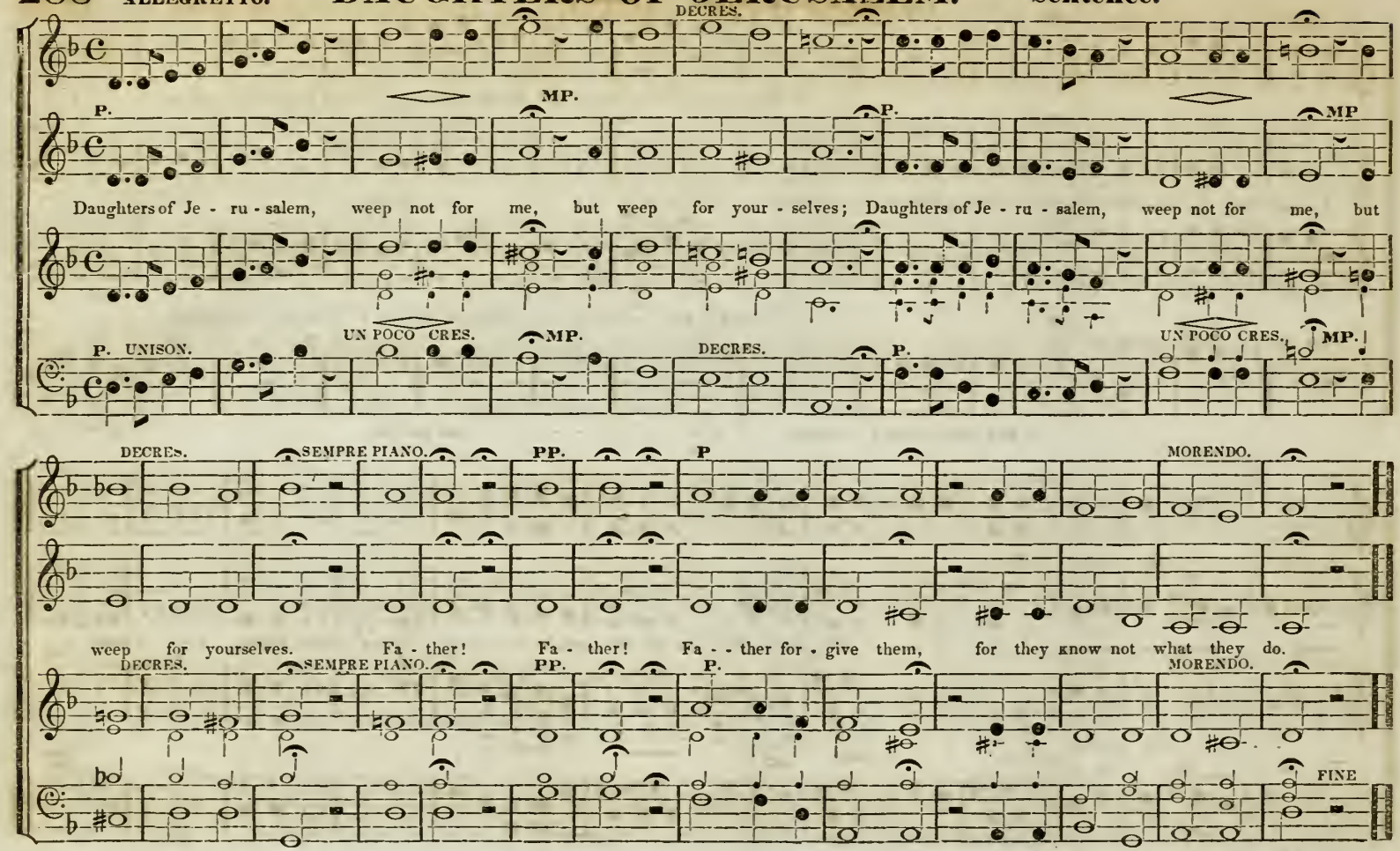


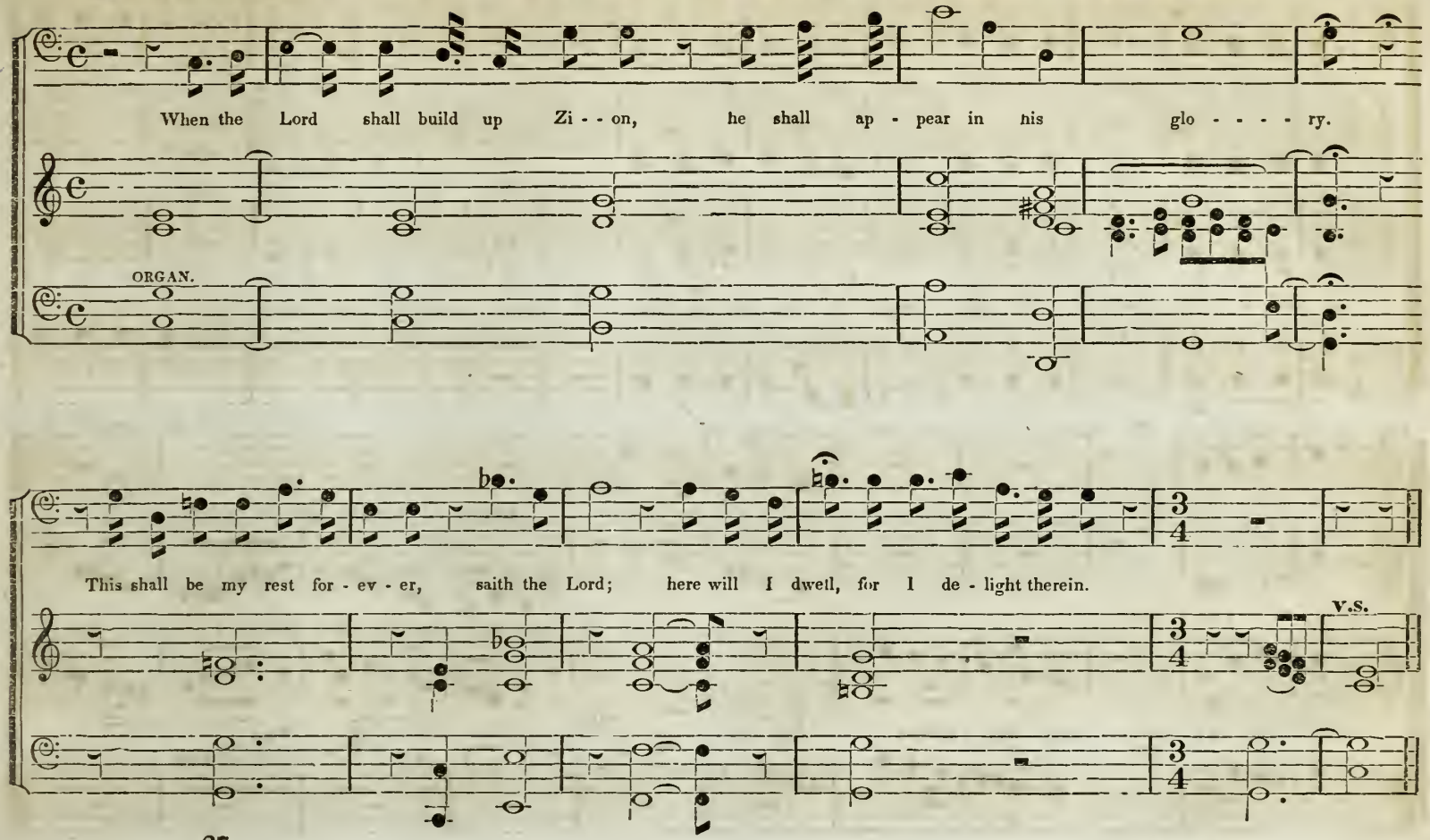

I will sing to thee a - mong, a - mong the nations, I will sing to thee among - - - -
And thy glory a - bove all the earth; I will sing to thee a - - - mong - - - - - - - - - - - - - the nations. I will sing to thee a -
I will sing to thee a - mong, a - - mong the nations, I will sing to thee among - - - - - -
I will sing to thee a - - mong - - - - - - - - - - - - - - the nations I will sing to thee a -
- - - - - - - the nations. F.
- - mong, a - - mong the nations! I will praise thee, I will sing to thee among the people, among the na - - - tions, Amen, A - - - - men. - - -
- - - - - the nations. F.
Fine.
- mong, a - - mong the nations.

ALLEGRETTO.

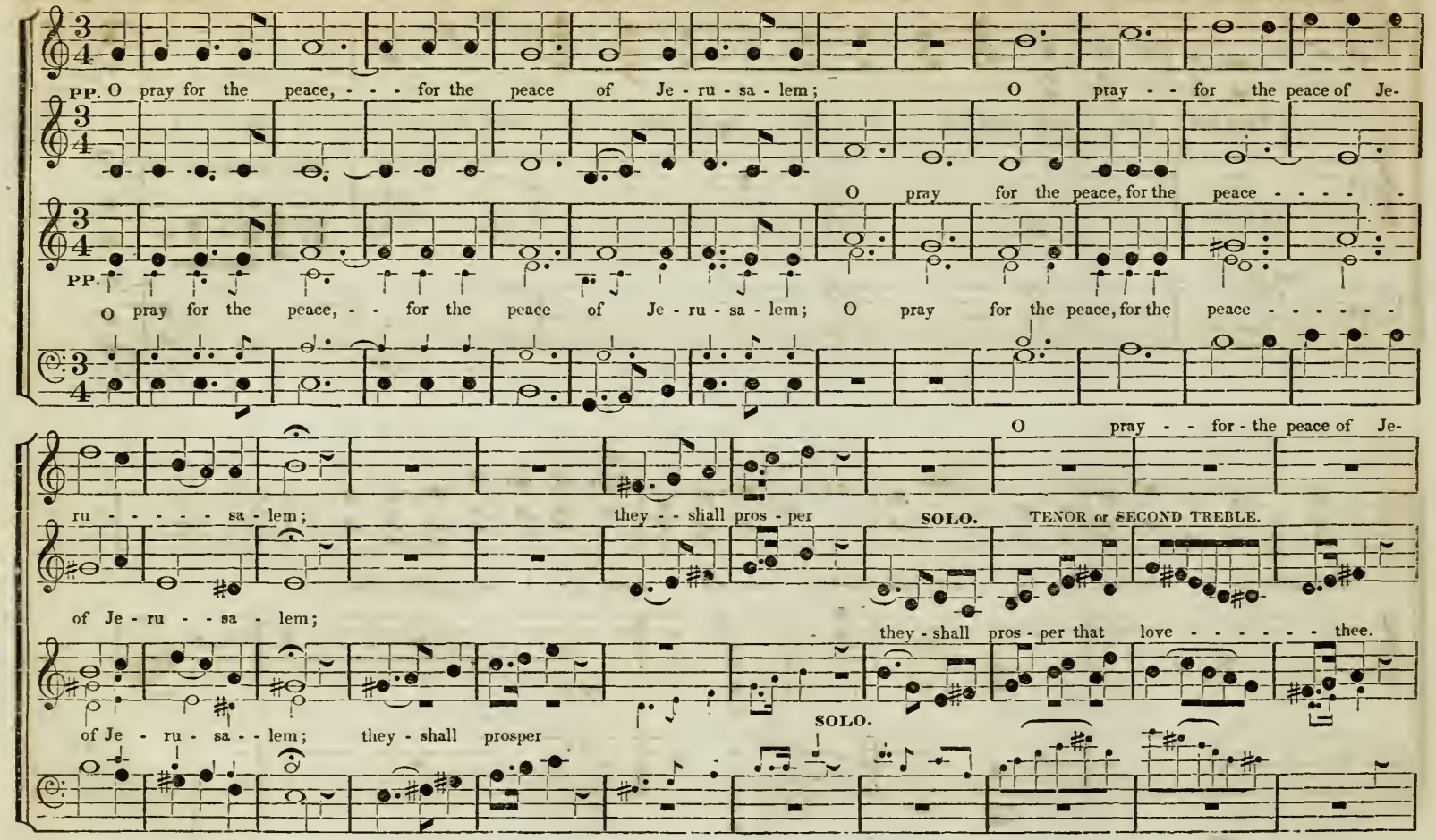
DAUGHTERS OF JERUSALEM.

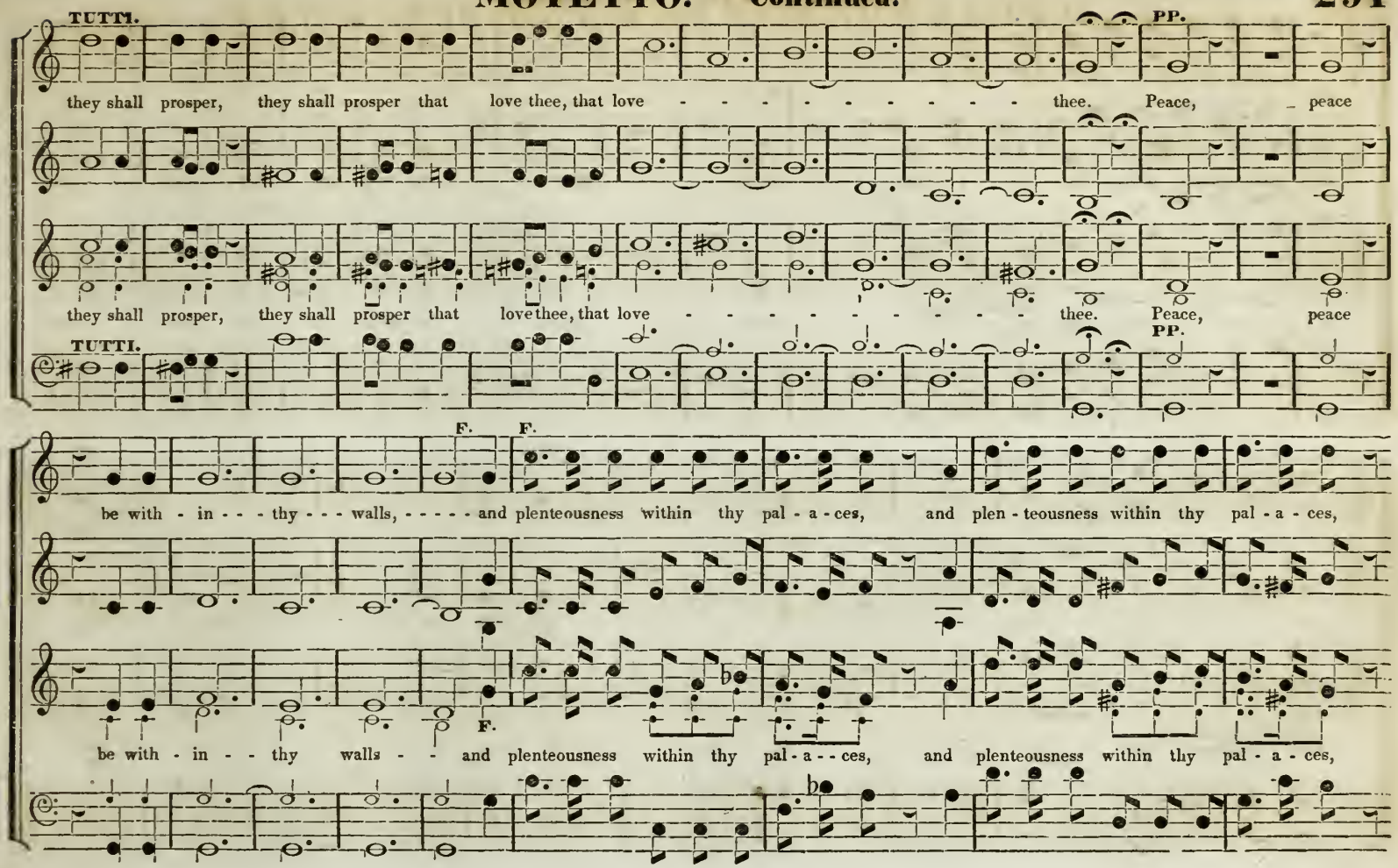
Sentence.



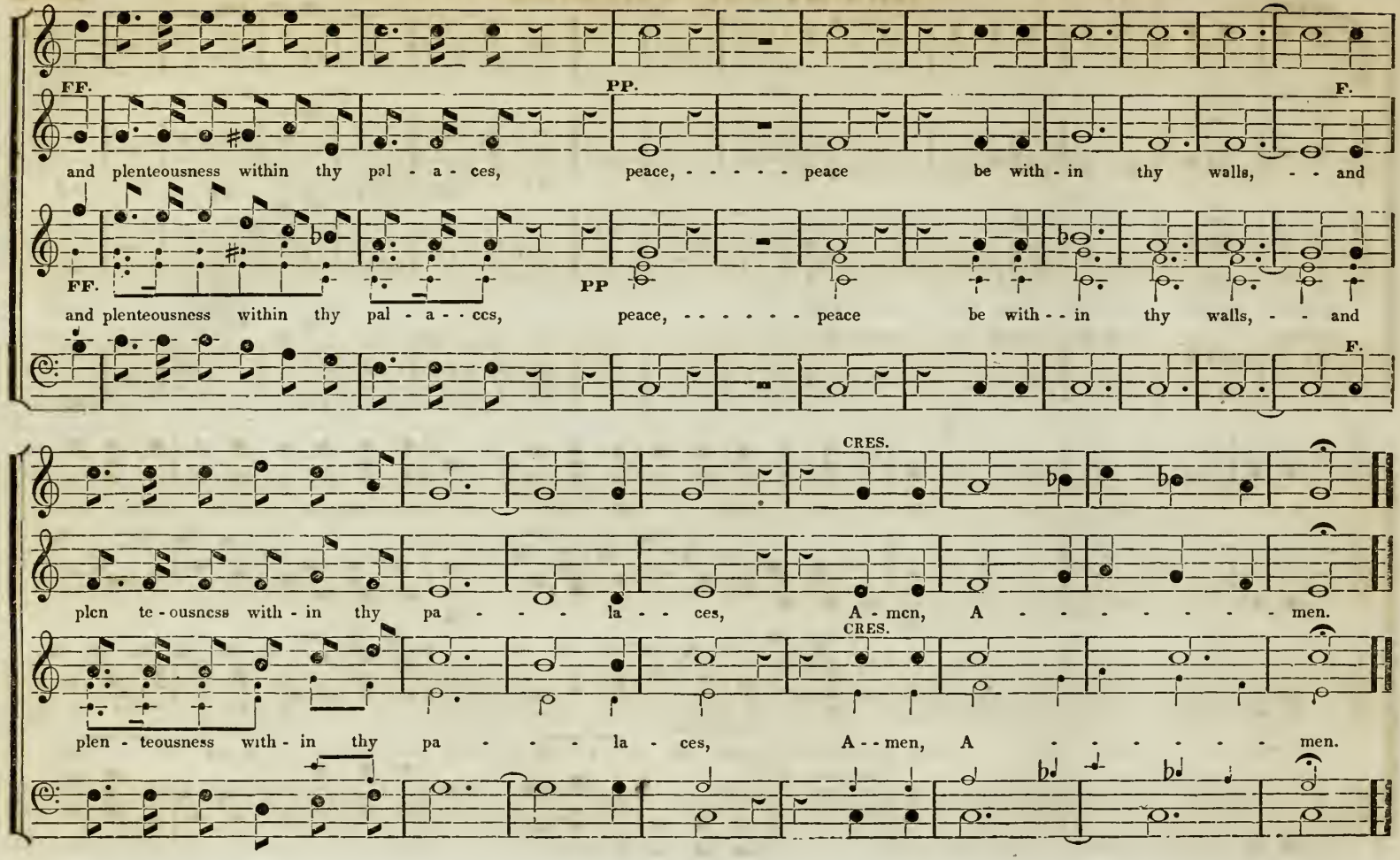

When the Lord shall build up Zi - - on, he shall ap - pear in his glo - - - - ry.
ORGAN.
This shall be my rest for - ev - er, saith the Lord; here will I dwell, for I de - light therein.
V.S.

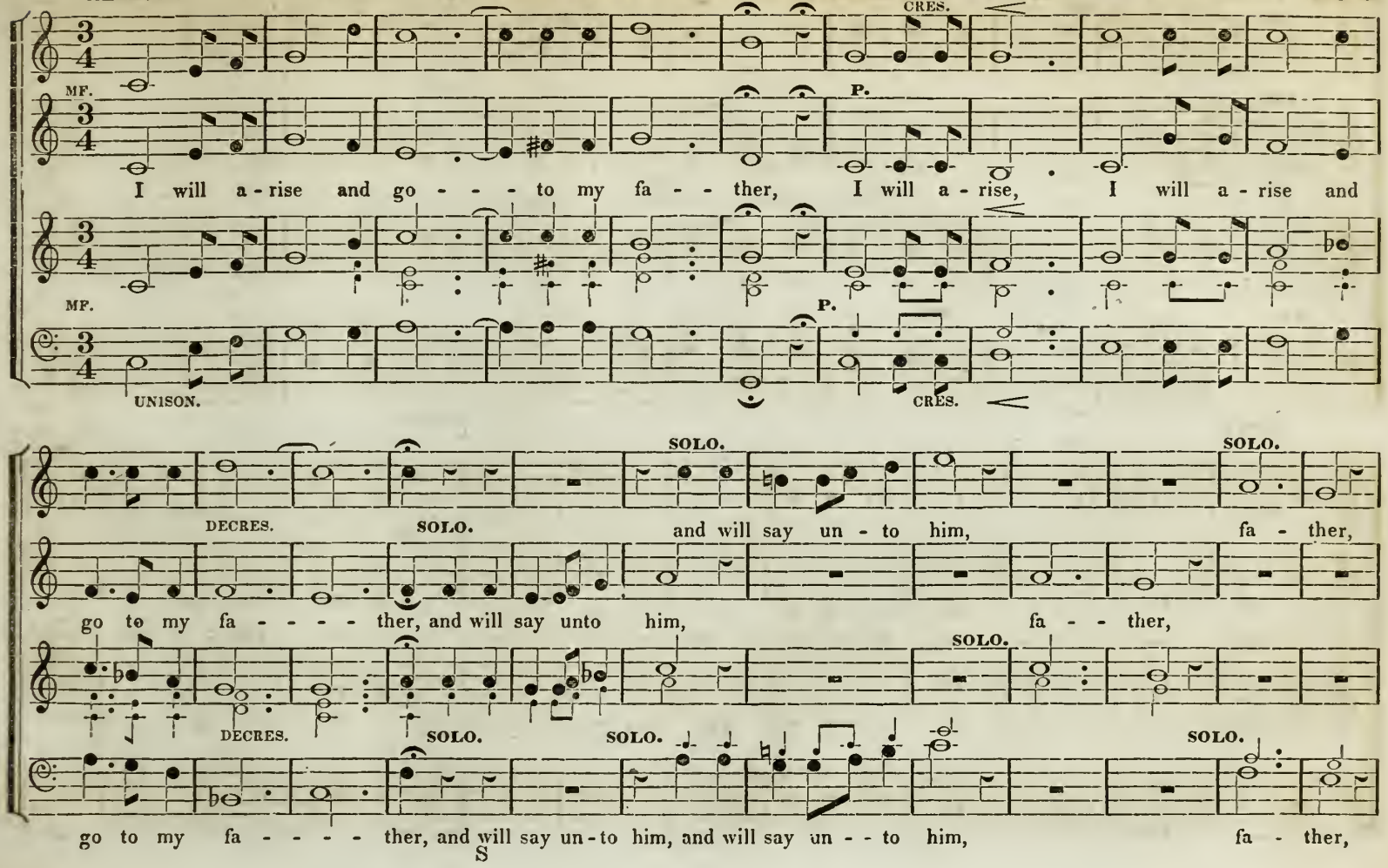
290 CHORUS. ALLEGRO. O PRAY FOR THE PEACE OF JERUSALEM. Motetto.



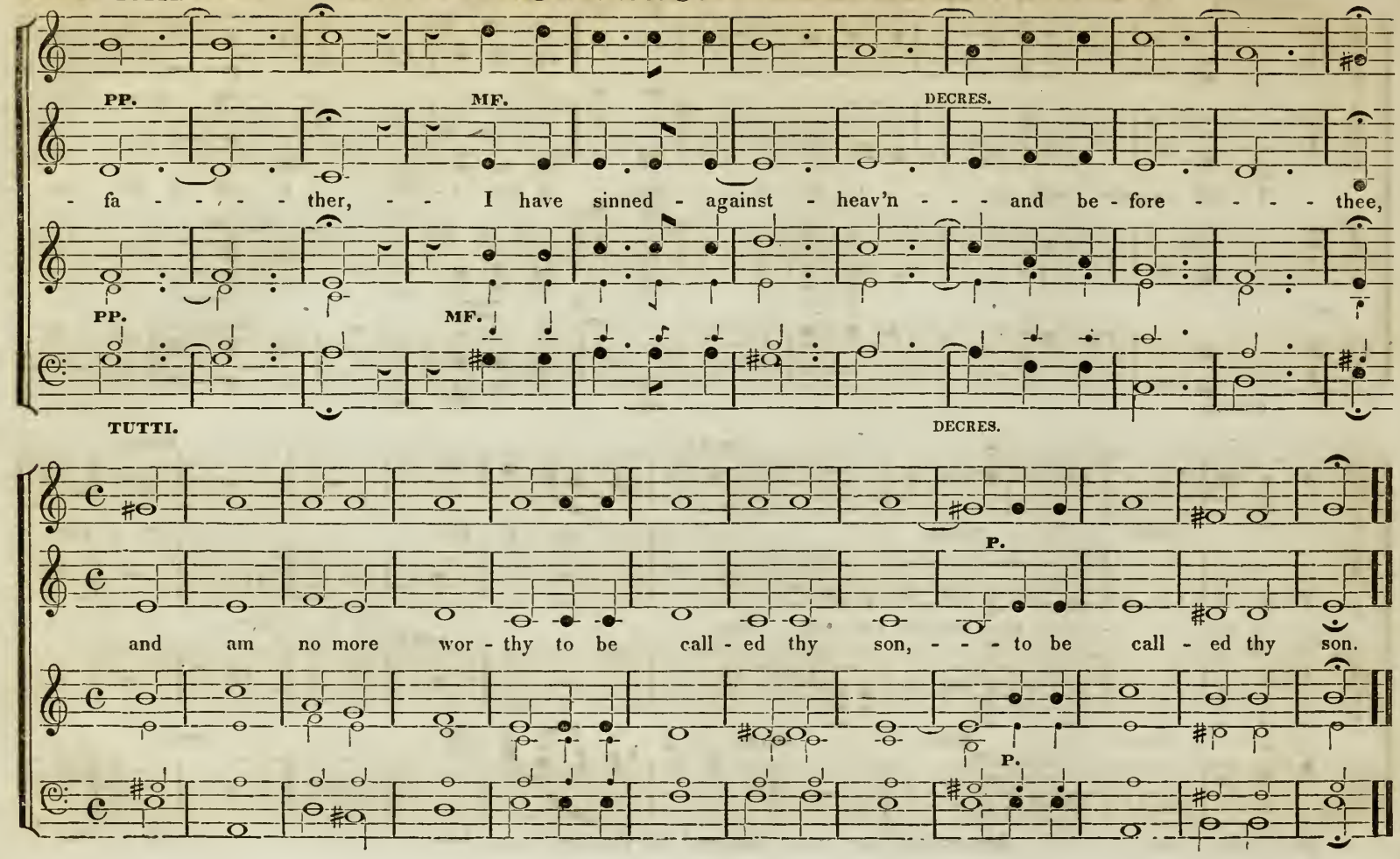

TUTTI.
PP.
they shall prosper, they shall prosper that love thee, that love - - - - - - - - - thee. Peace, _ peace
they shall prosper, they shall prosper that love thee, that love - - - - - - - - - thee. Peace, peace
TUTTI.
PP.
F. F.
be with - in - - - thy - - - walls, - - - - - and plenteousness within thy pal - a - ces, and plen - teousness within thy pal - a - ces,
F.
be with - in - - thy walls - - and plenteousness within thy pal - a - - ces, and plenteousness within thy pal - a - ces,

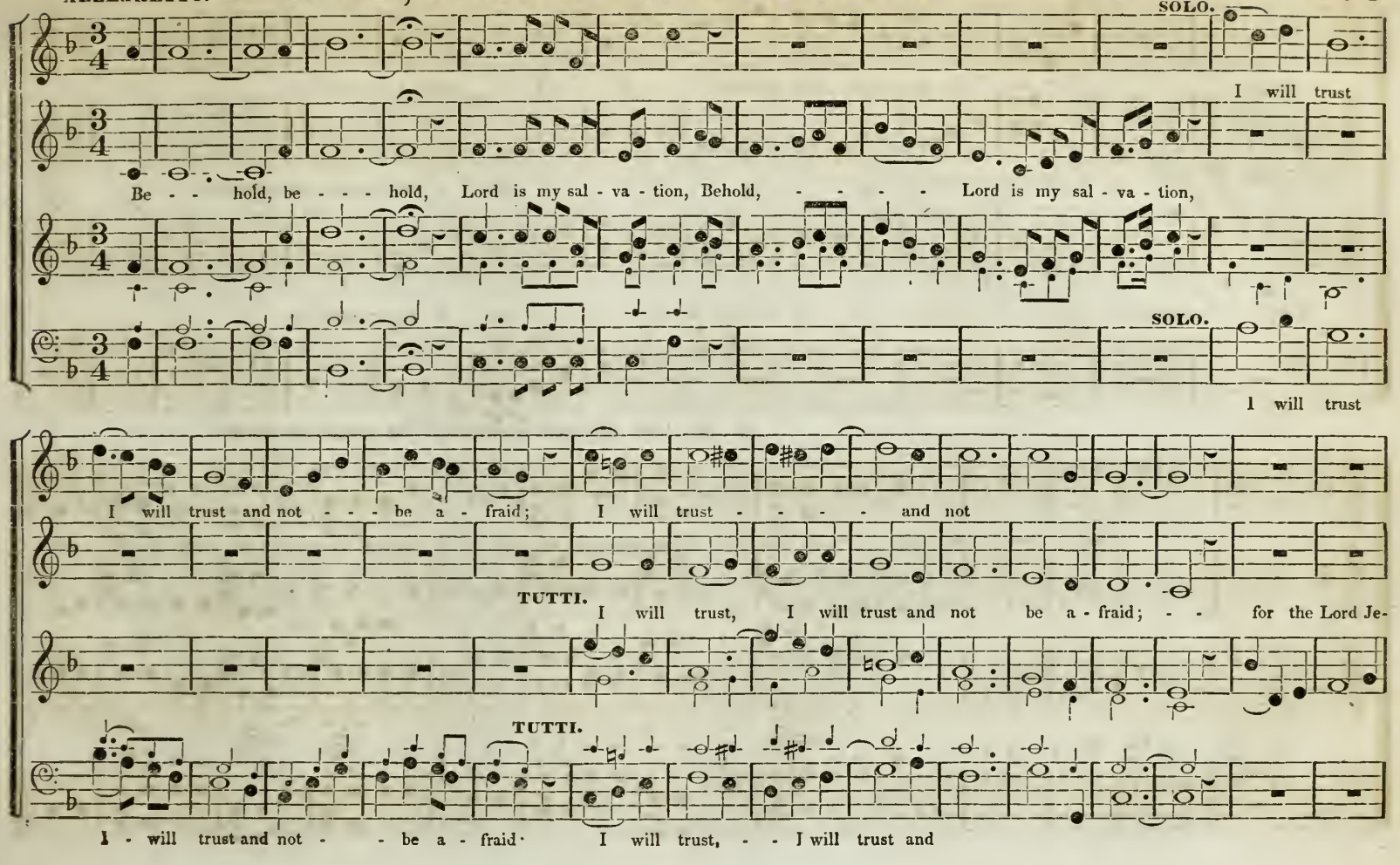
MOTETTO. Continued.



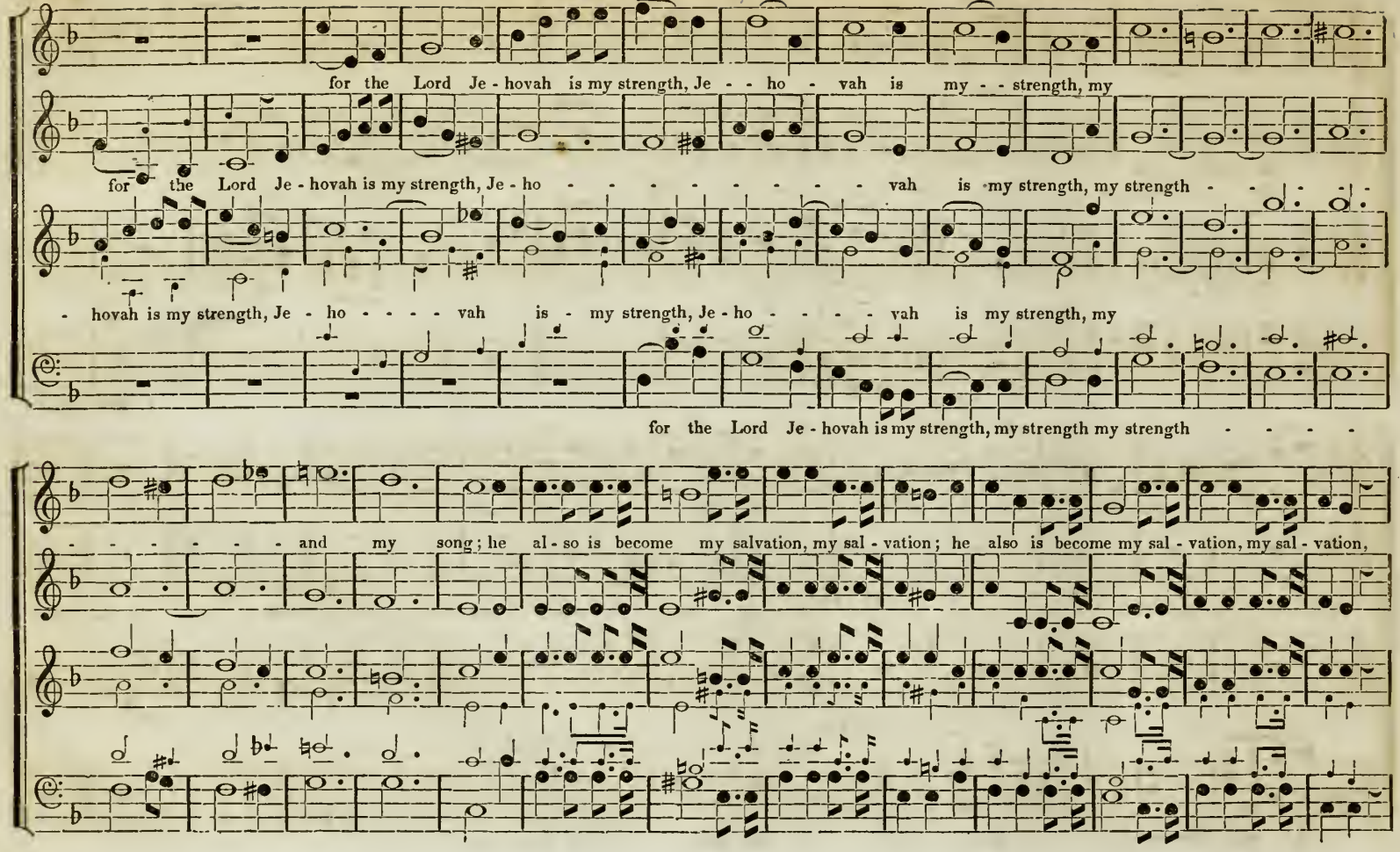

CRES.
MF.
P.
I will a - rise and go - - - - to my fa - - ther, I will a - rise, I will a - rise and
MF.
P.
UNISON.
CRES.
SOLO.
SOLO.
DECRES.
SOLO.
and will say un - to him, fa - ther,
go to my fa - - - - - ther, and will say unto him, fa - - ther,
SOLO.
DECRES.
SOLO.
SOLO.
SOLO.
go to my fa - - - - - ther, and will say un - to him, and will say un - - to him, fa - ther,

MOTETTO. Continued.

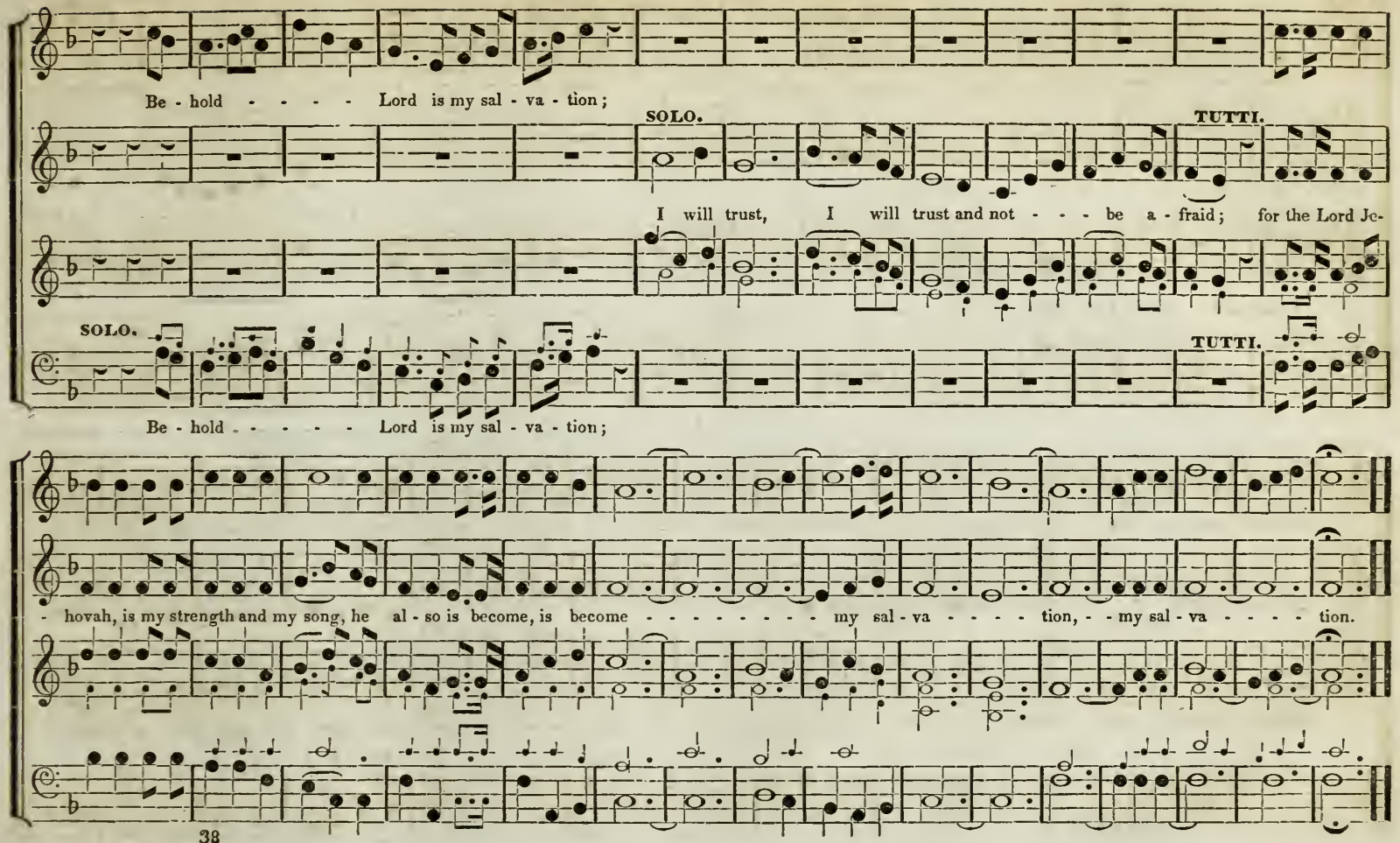



SOLO.
I will trust
Be - - hold, be - - - hold, Lord is my sal - va - tion, Behold, - - - - - Lord is my sal - va - tion,
SOLO.
I will trust
I will trust and not - - - be a - fraid; I will trust - - - - - and not
TUTTI.
I will trust, I will trust and not be a - fraid; - - for the Lord Je-
TUTTI.
I - will trust and not - - be a - fraid· I will trust, - - I will trust and

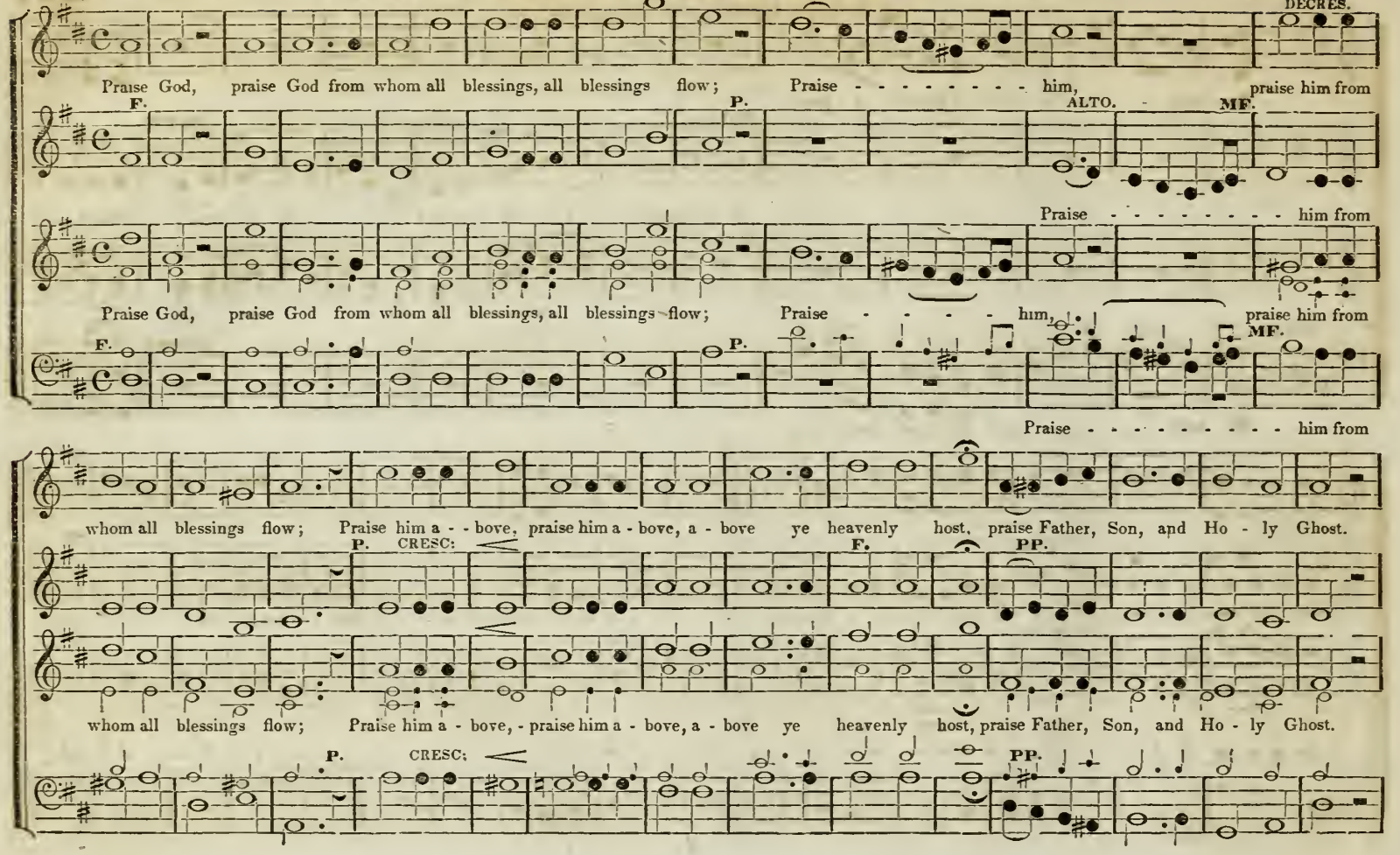
SENTENCE. Continued

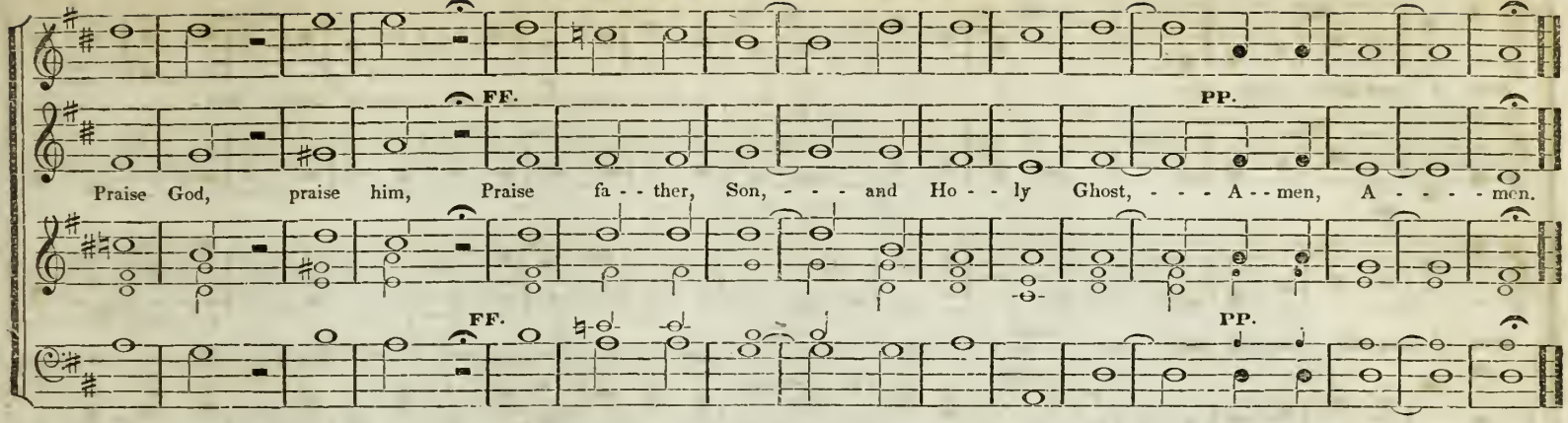


SENTENCE. Continued.



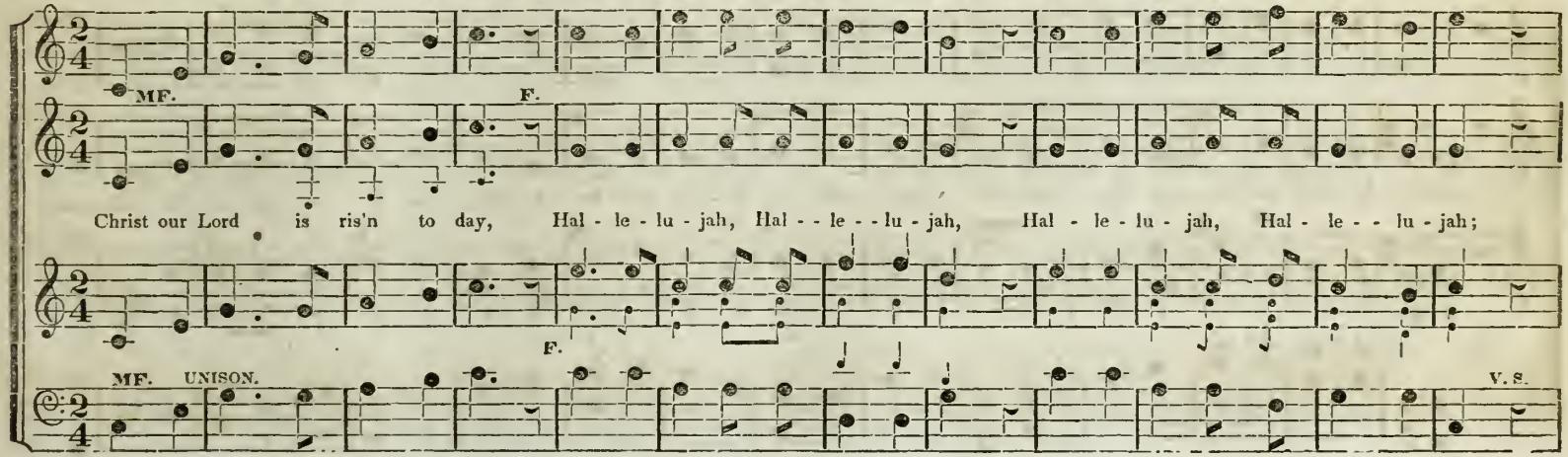
298 ALLEGRO ASSAI. **PRAISE GOD FROM WHOM. Anthem.**



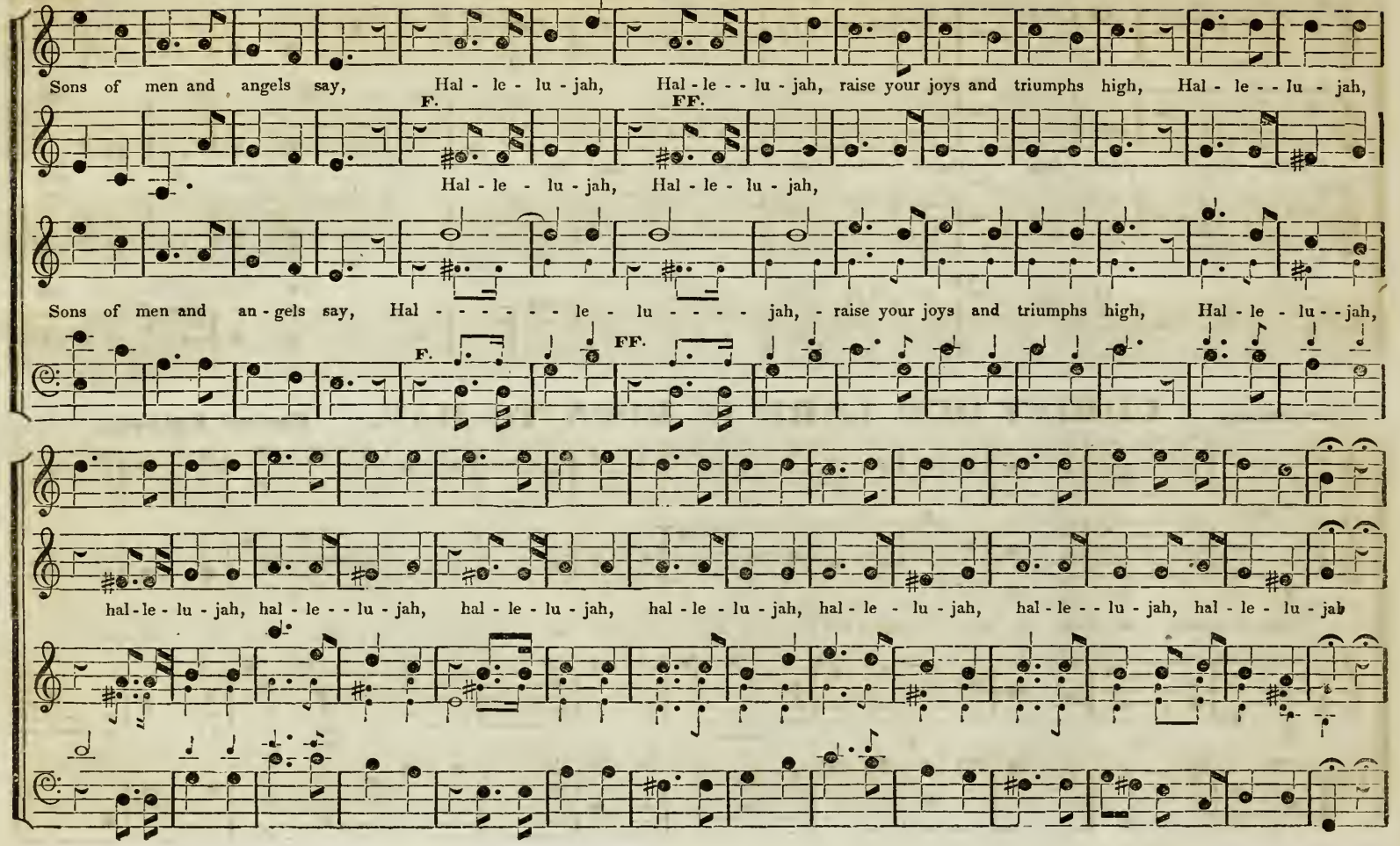


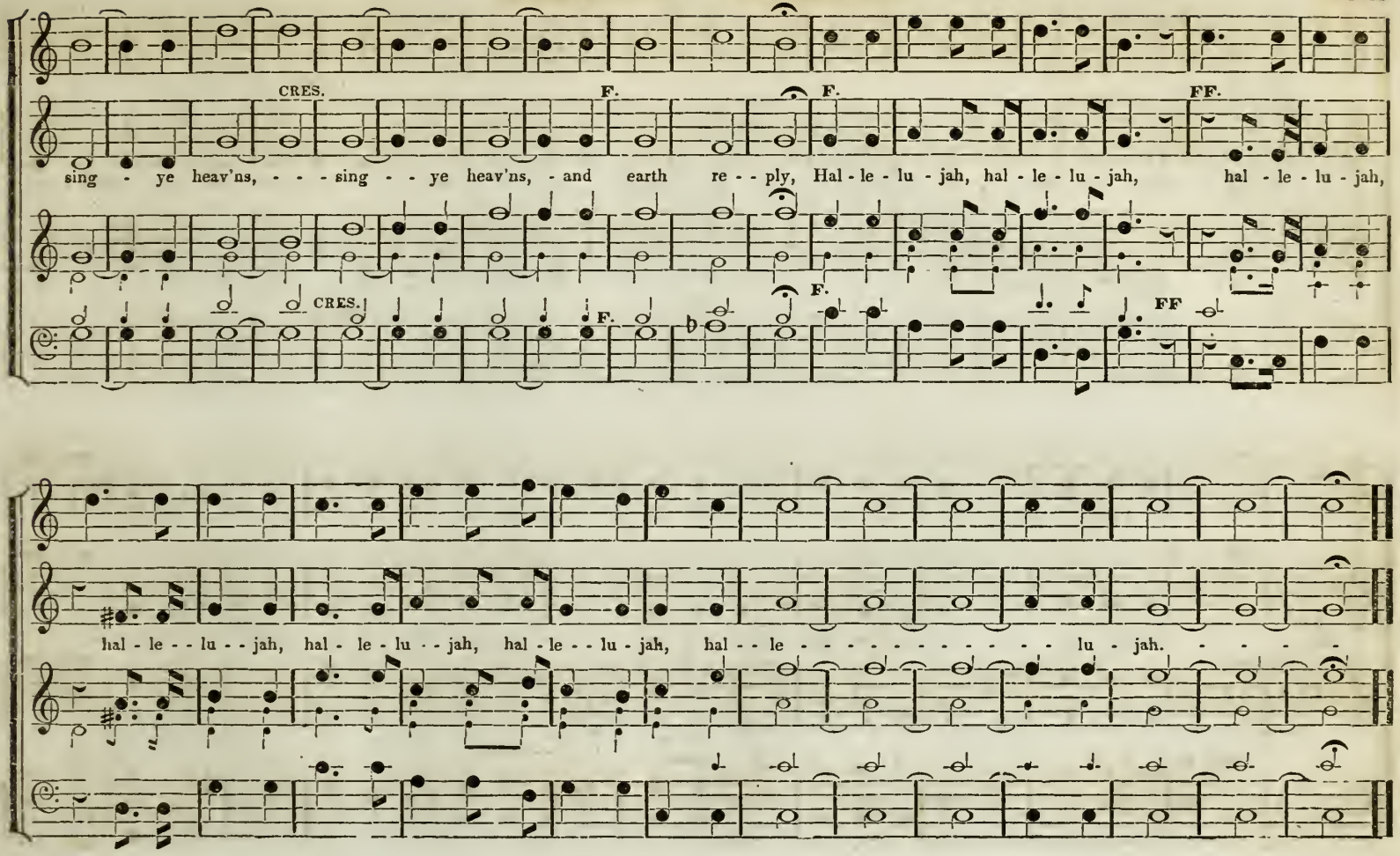
ALLEGRETTO.

CHRIST OUR LORD IS RIS'N TO DAY. Easter Anthem.

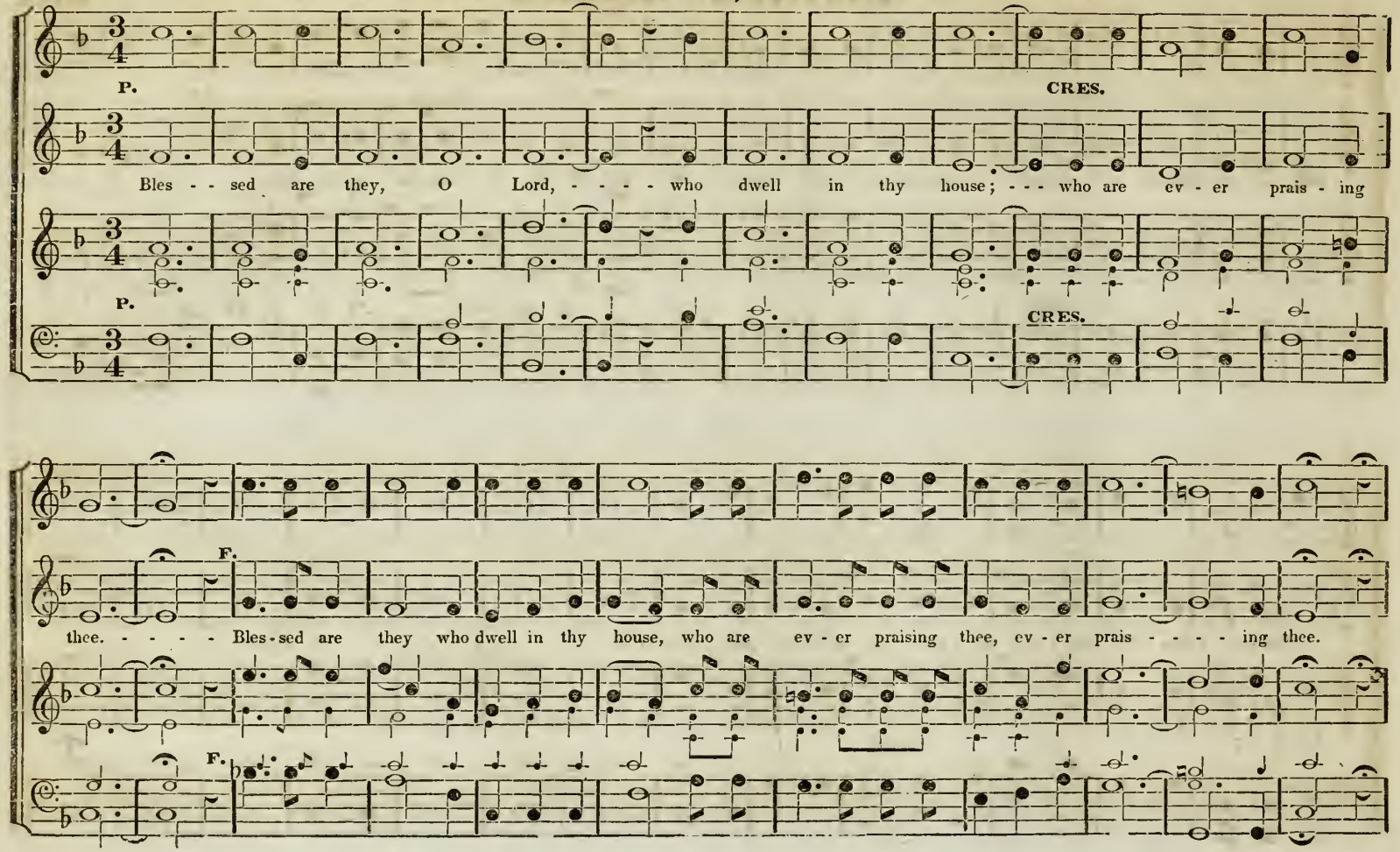


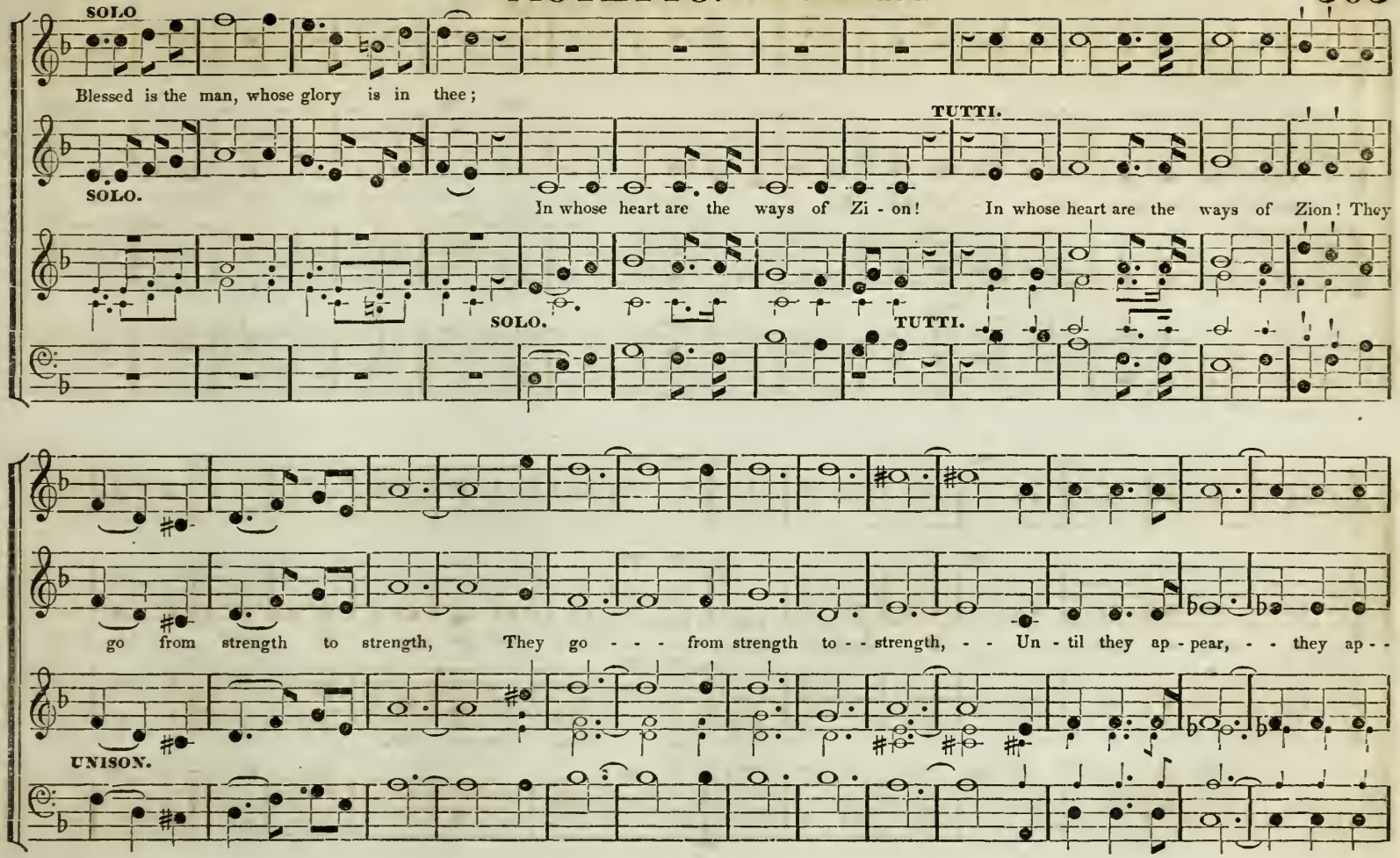
ANTHEM. Continued.



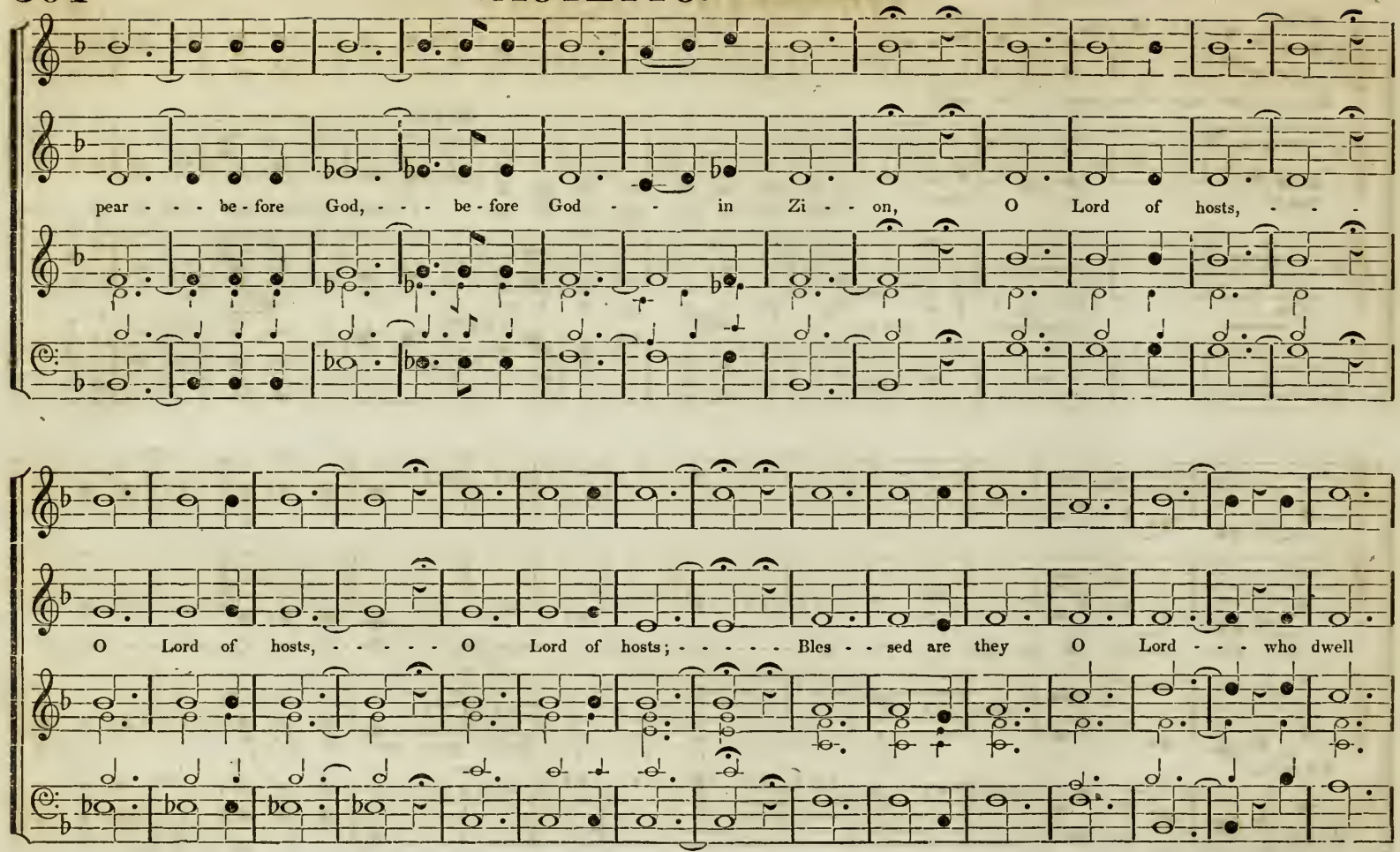

CRES.
F.
F.
FF.
sing - ye heav'ns, - - - sing - - ye heav'ns, - and earth re - - ply, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
CRES.
F.
F.
FF
hal - le - - lu - - jah, hal - le - lu - - jah, hal - le - - lu - jah, hal - - le - - - - - - - - - - - lu - jah. - - - -

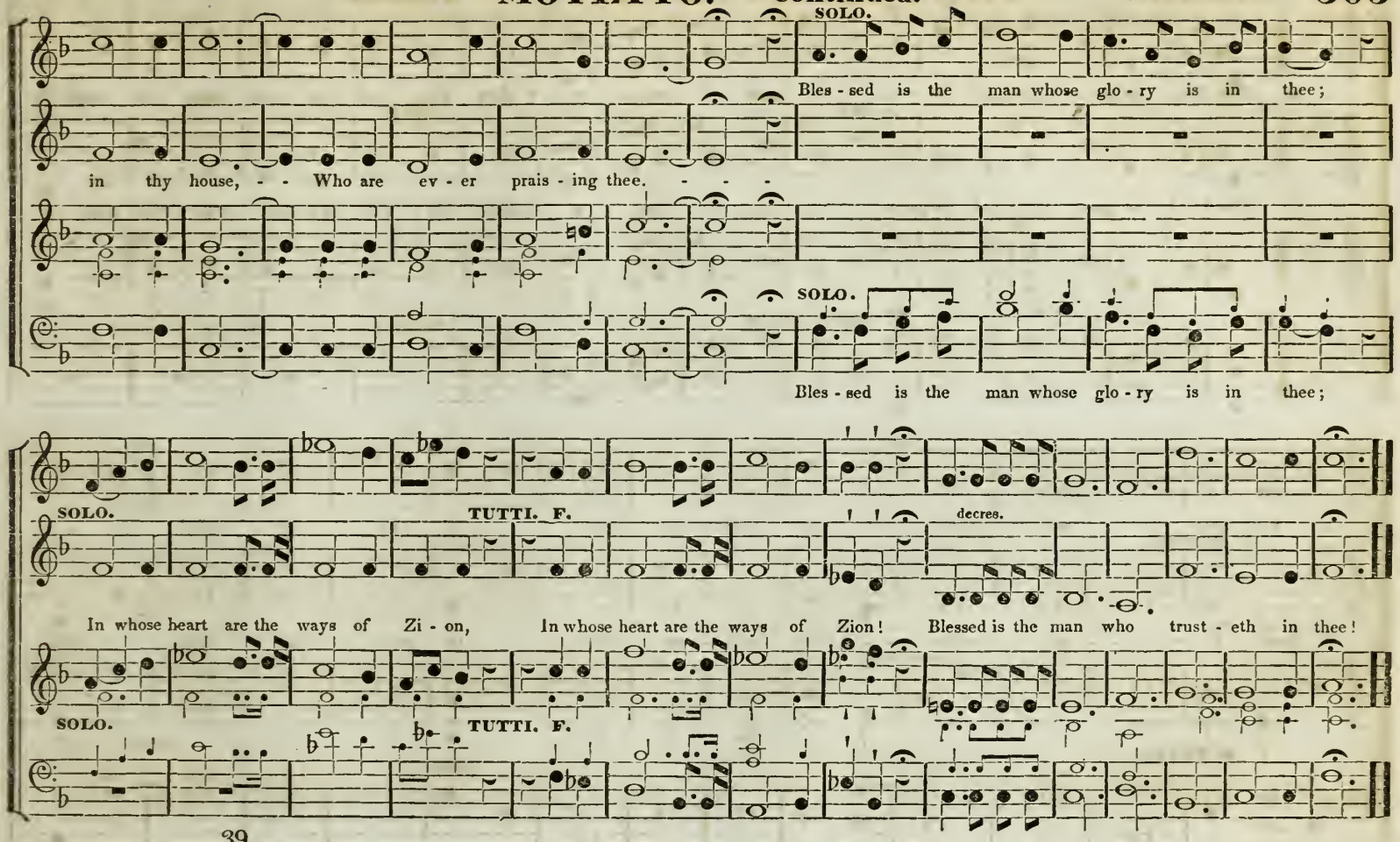
302 ALLEGRO. **BLESSED ARE THEY, O LORD.** Motetto.



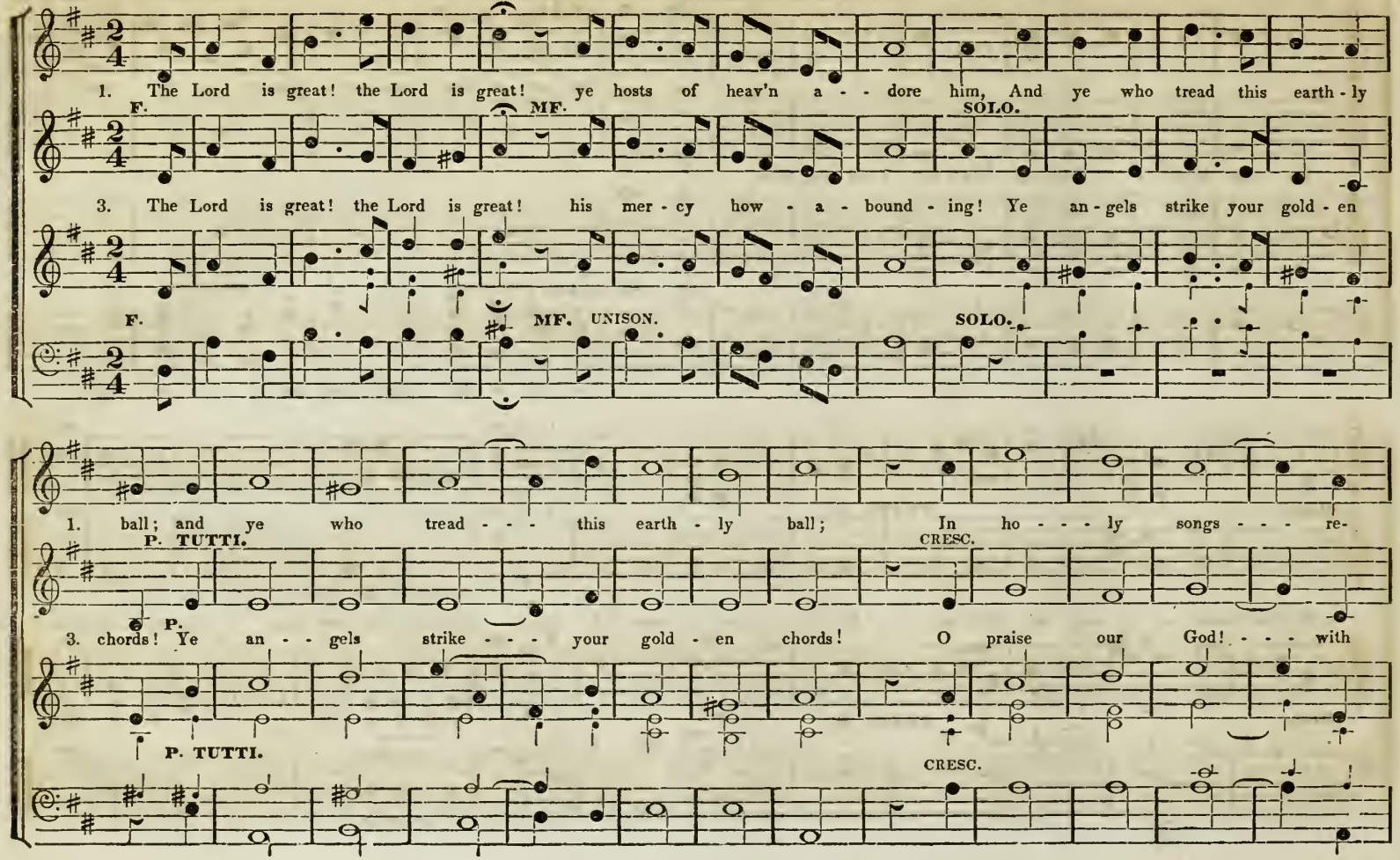

SOLO
Blessed is the man, whose glory is in thee;
TUTTI.
SOLO.
In whose heart are the ways of Zi - on! In whose heart are the ways of Zion! They
SOLO.
TUTTI.
go from strength to strength, They go - - - from strength to - - strength, - - Un - til they ap - pear, - - they ap - -
UNISON.

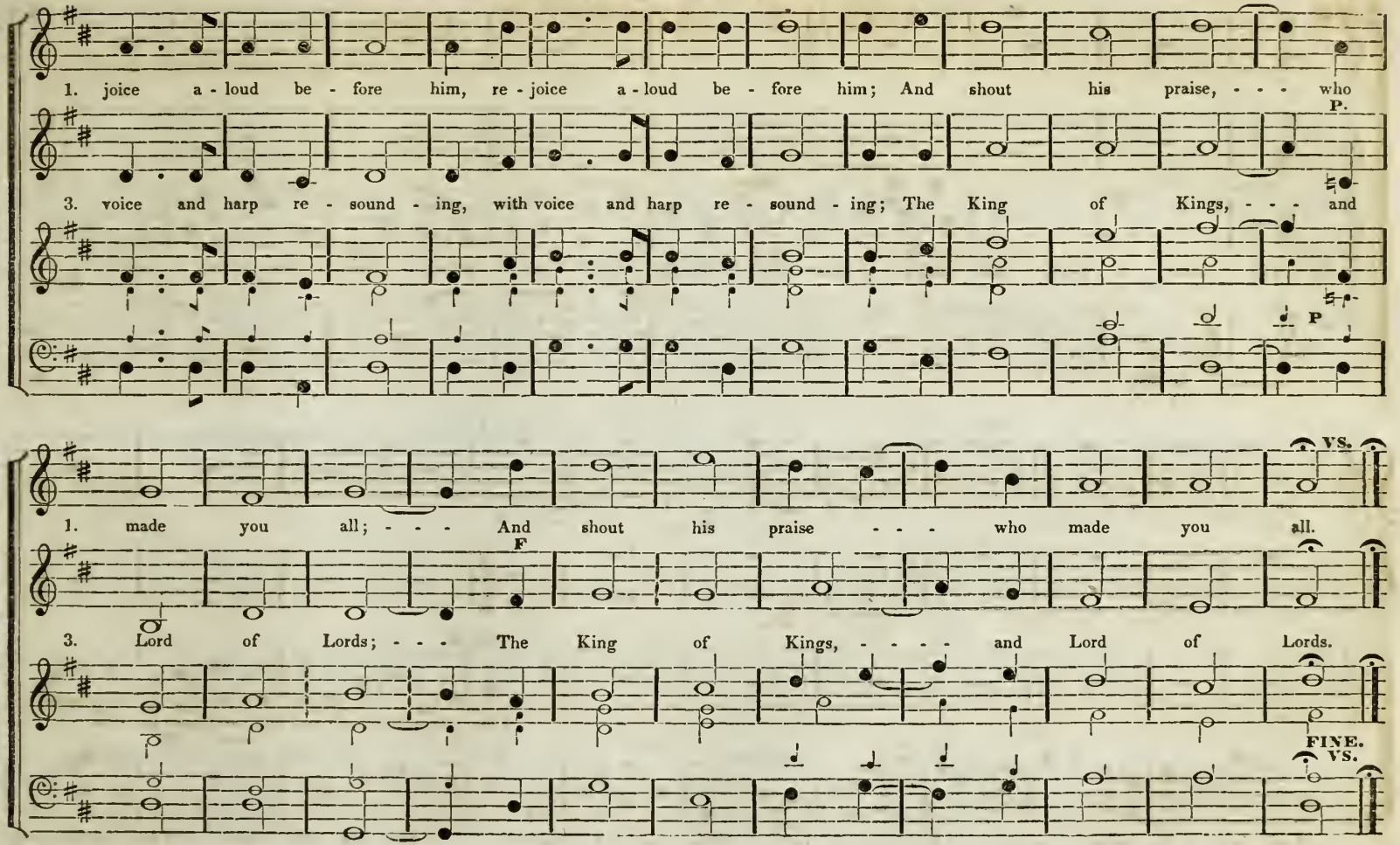
MOTETTO. Continued.




SOLO.
Bles - sed is the man whose glo - ry is in thee;
in thy house, - - Who are ev - er prais - ing thee. - - - -
SOLO.
Bles - sed is the man whose glo - ry is in thee;
SOLO.
TUTTI. F.
decres.
In whose heart are the ways of Zi - on, In whose heart are the ways of Zion! Blessed is the man who trust - eth in thee!
SOLO.
TUTTI. F.

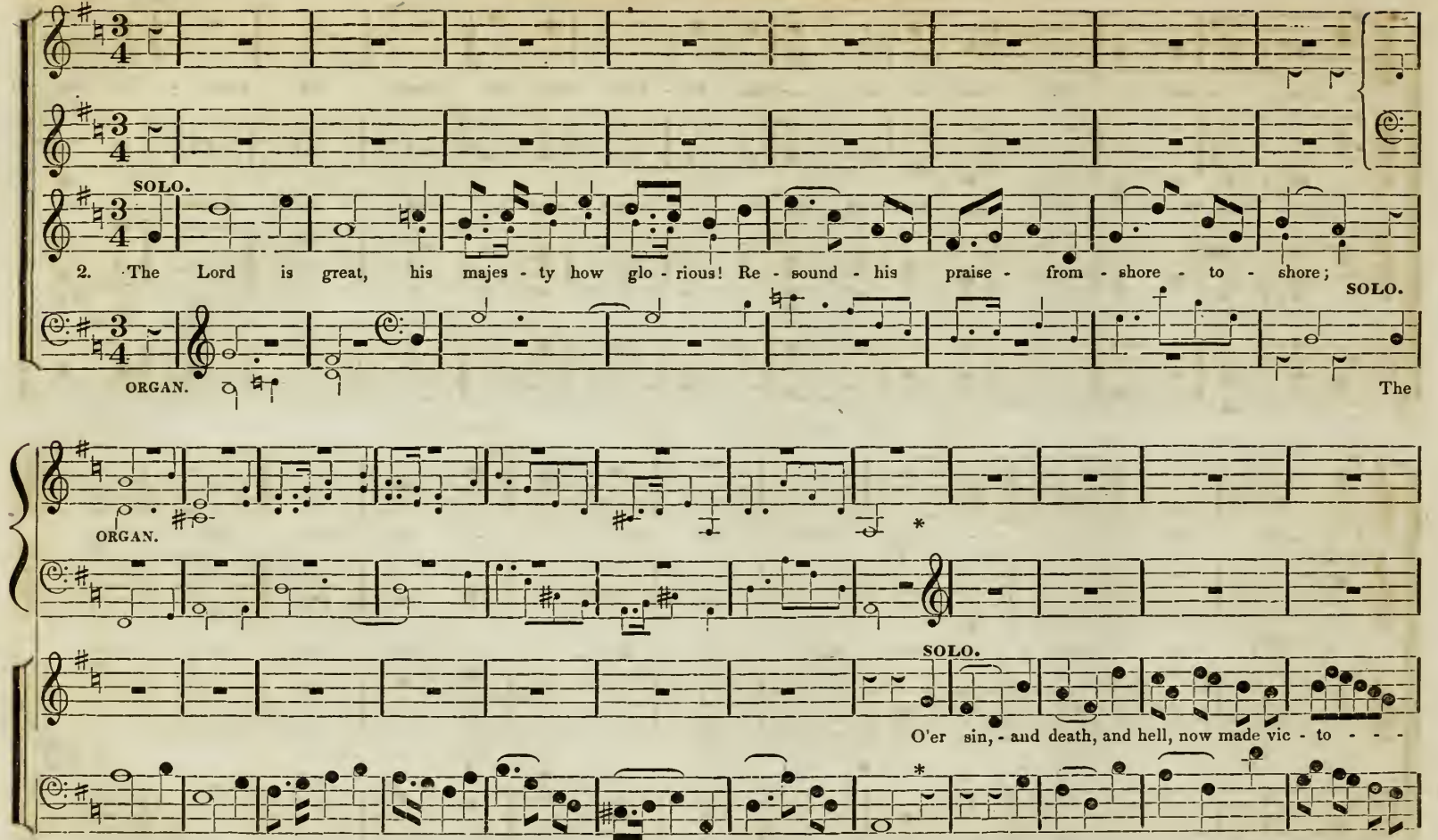
306 ALLEGRETTO. **THE LORD IS GREAT.** **Anthem.**

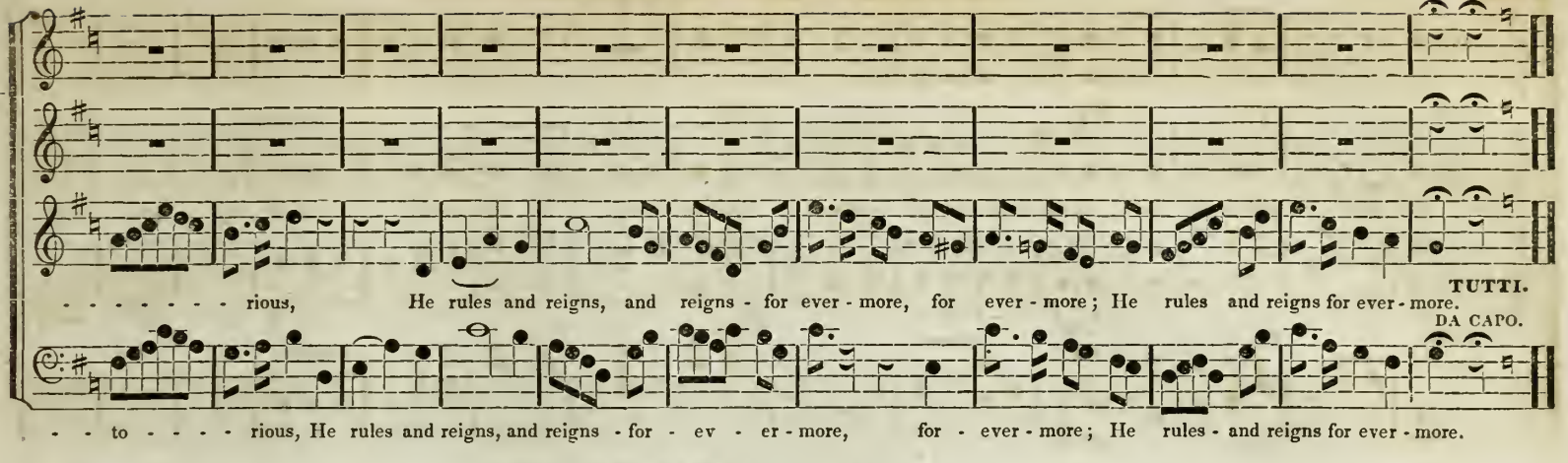



1. joice a - loud be - fore him, re - joice a - loud be - fore him; And shout his praise, - - - who
P.
3. voice and harp re - sound - ing, with voice and harp re - sound - ing; The King of Kings, - - - and
P
VS.
1. made you all; - - - And shout his praise - - - who made you all.
F
3. Lord of Lords; - - - The King of Kings, - - - - and Lord of Lords.
FINE.
VS.

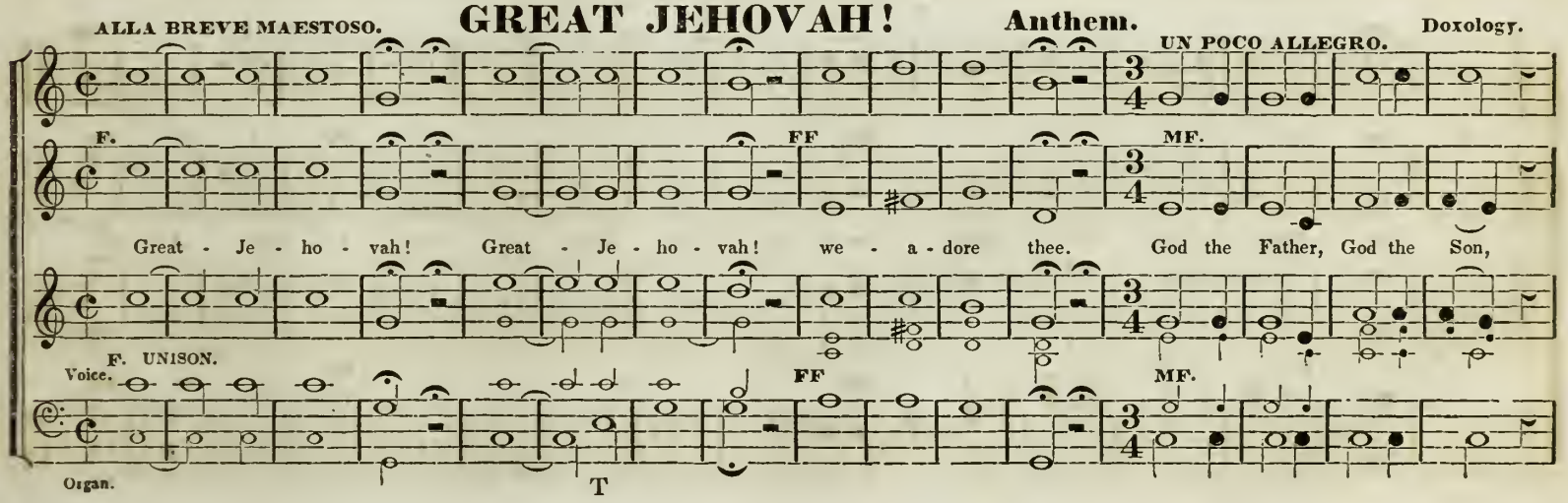
ALLEGRO.

ANTHEM. Continued.

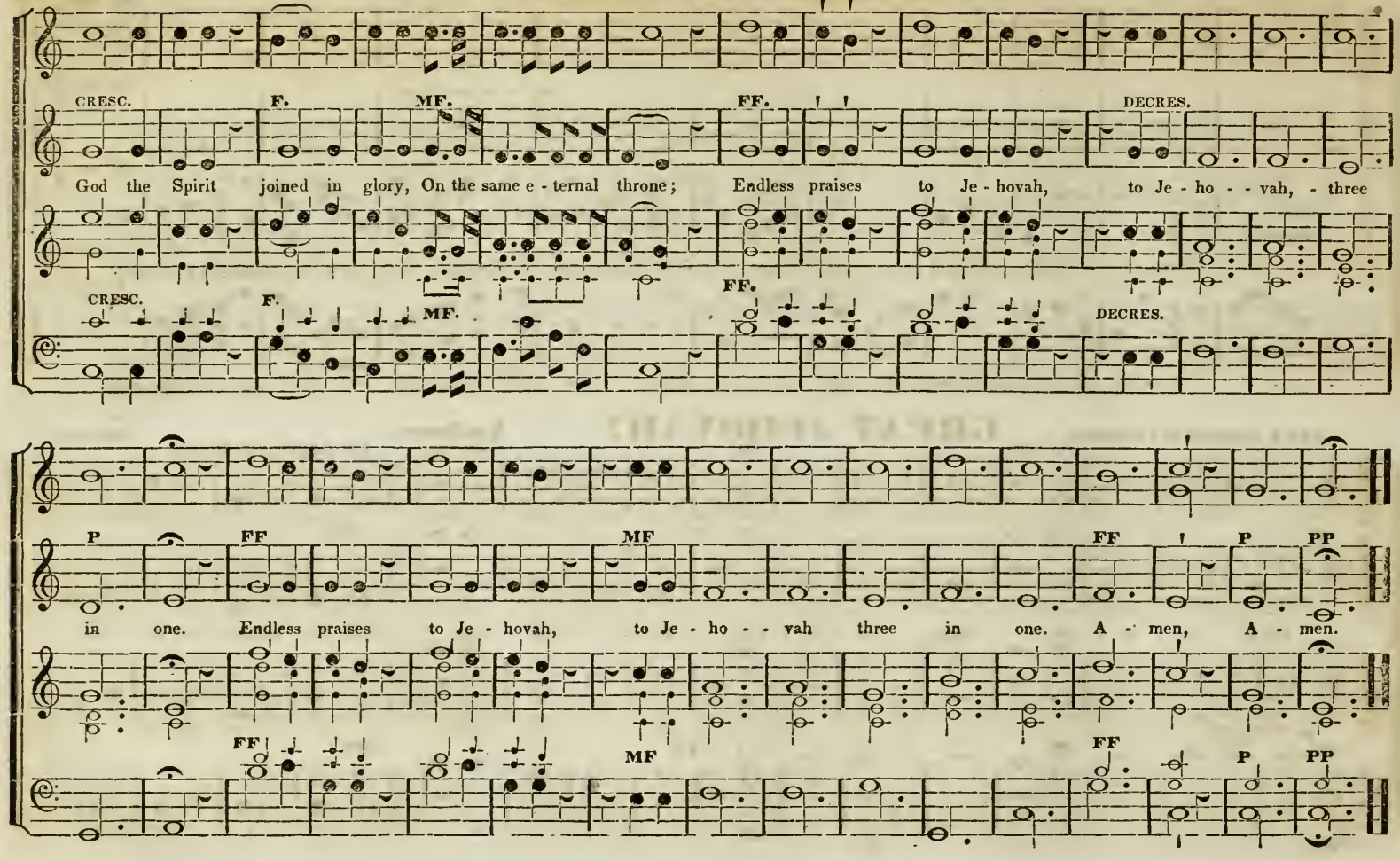




GREAT JEHOVAH!



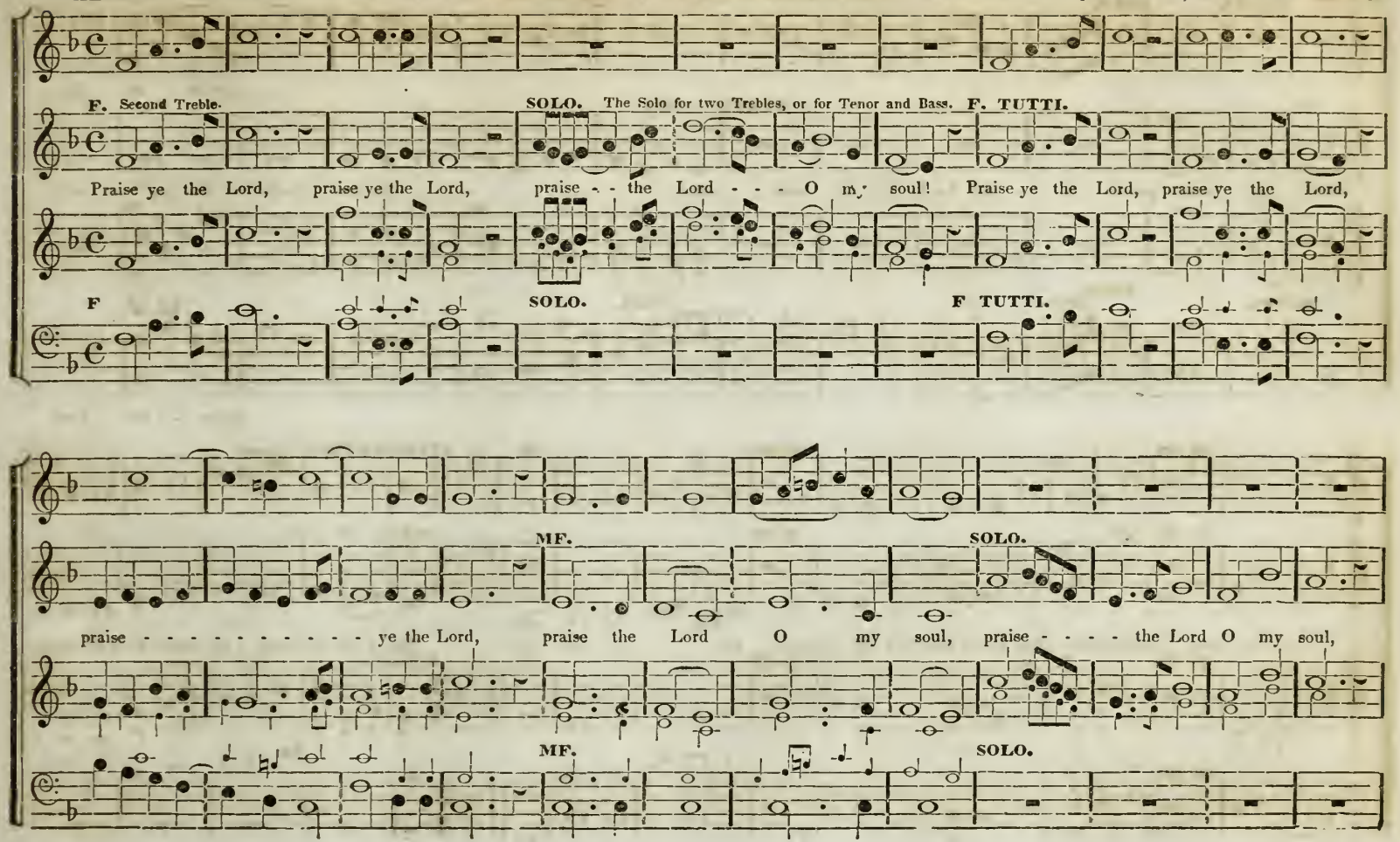
ANTHEM. Continued.



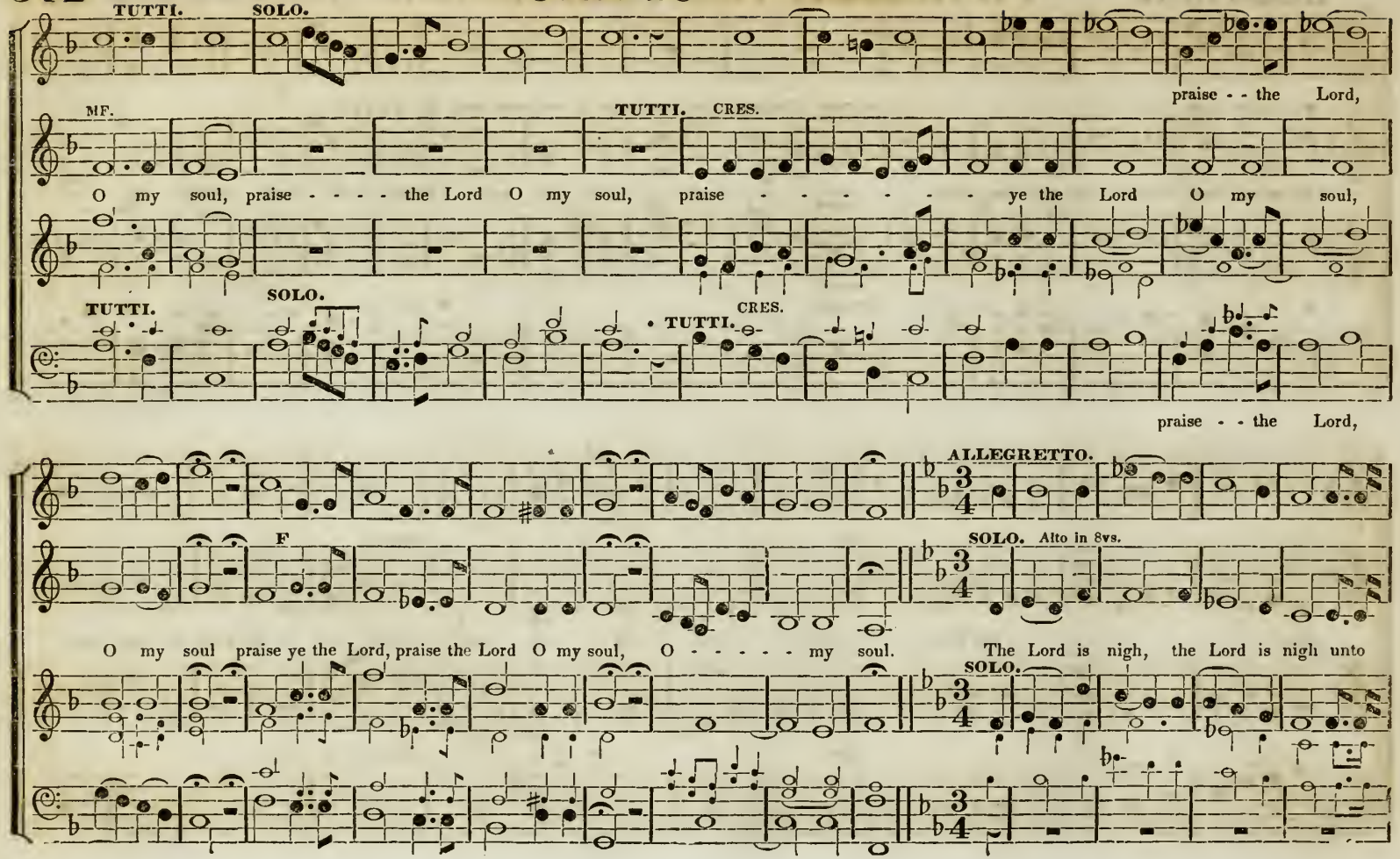
ALLEGRO VIVACE

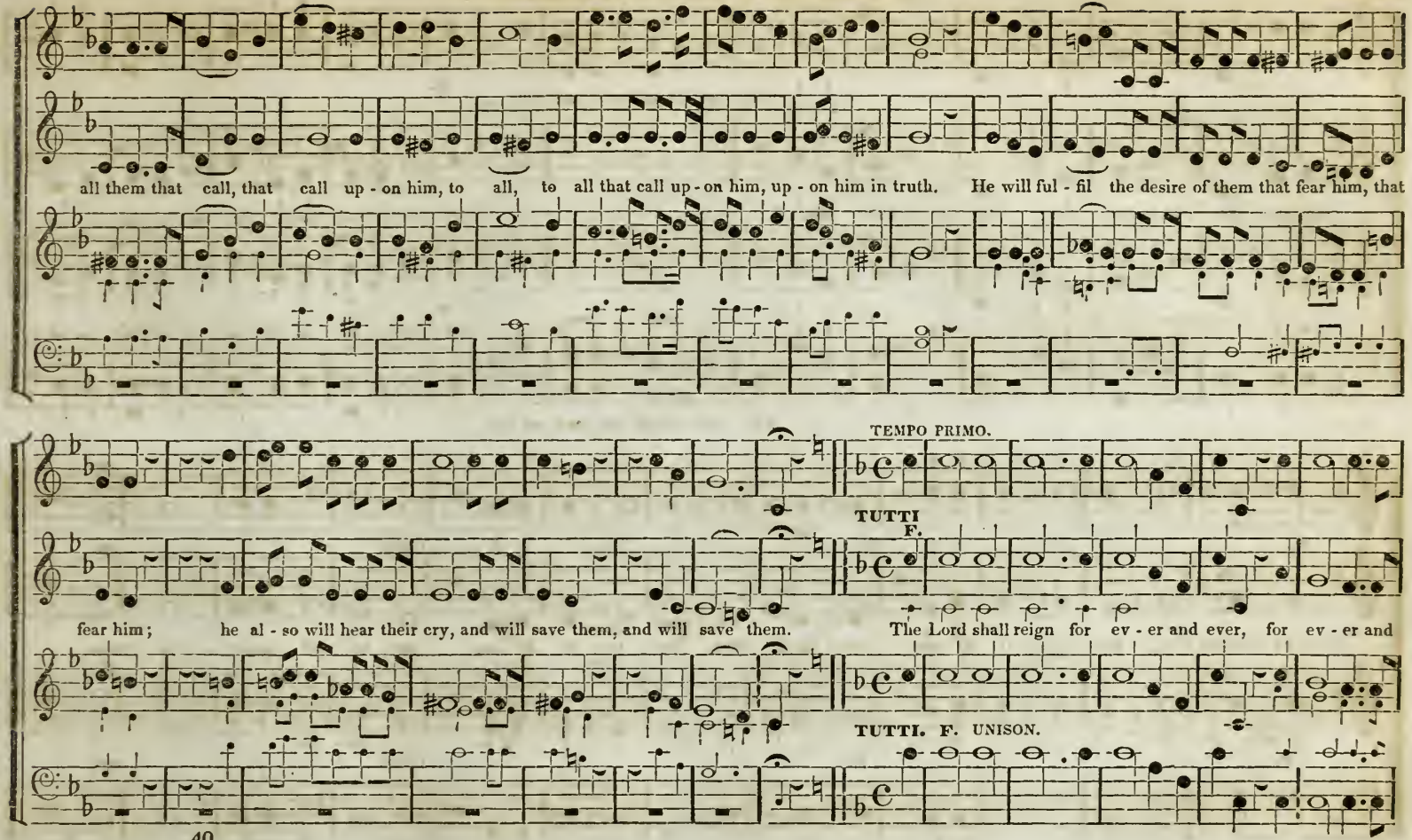
PRAISE YE THE LORD.

Motetto. A part of the 105, and 106 Psalm.

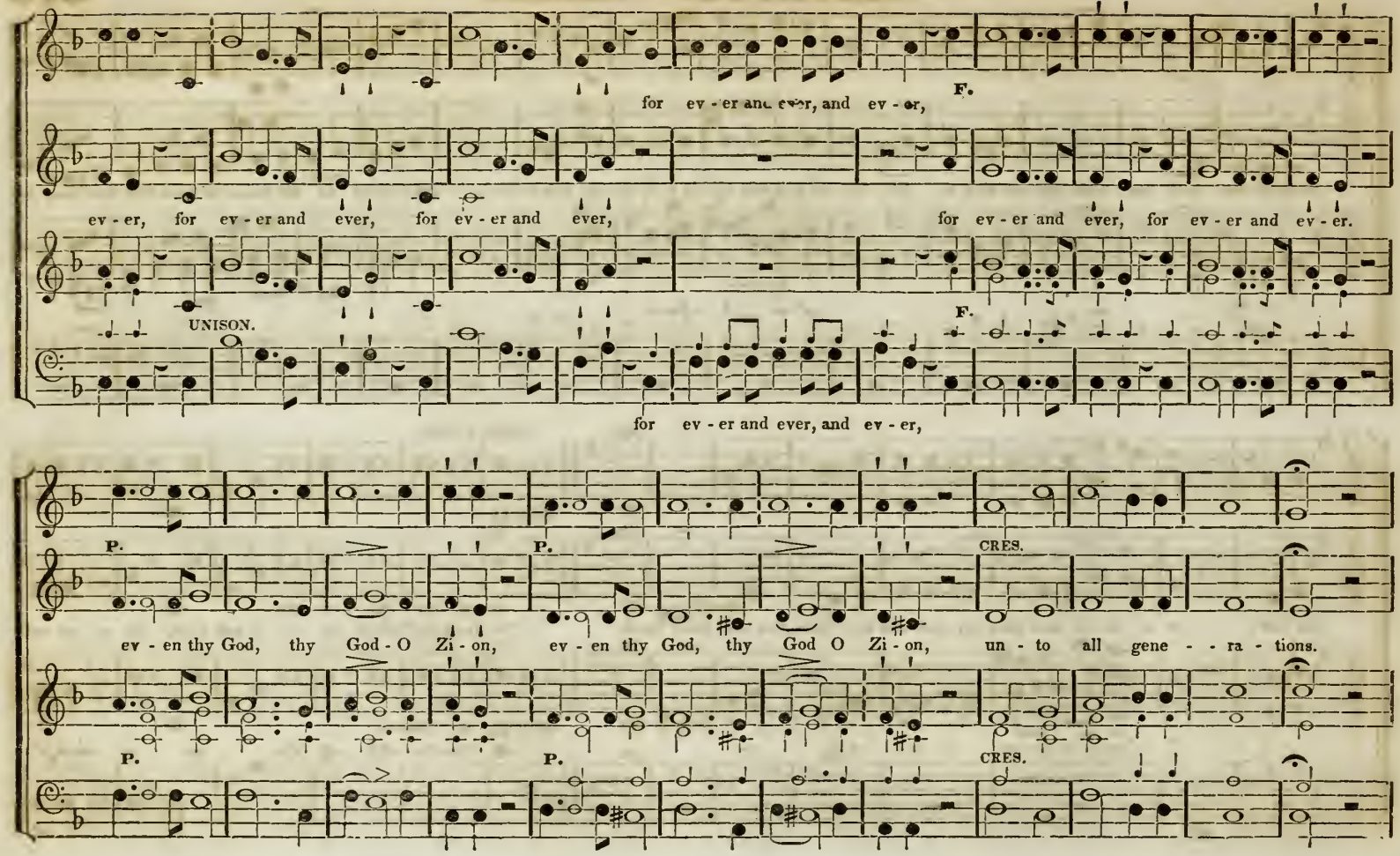


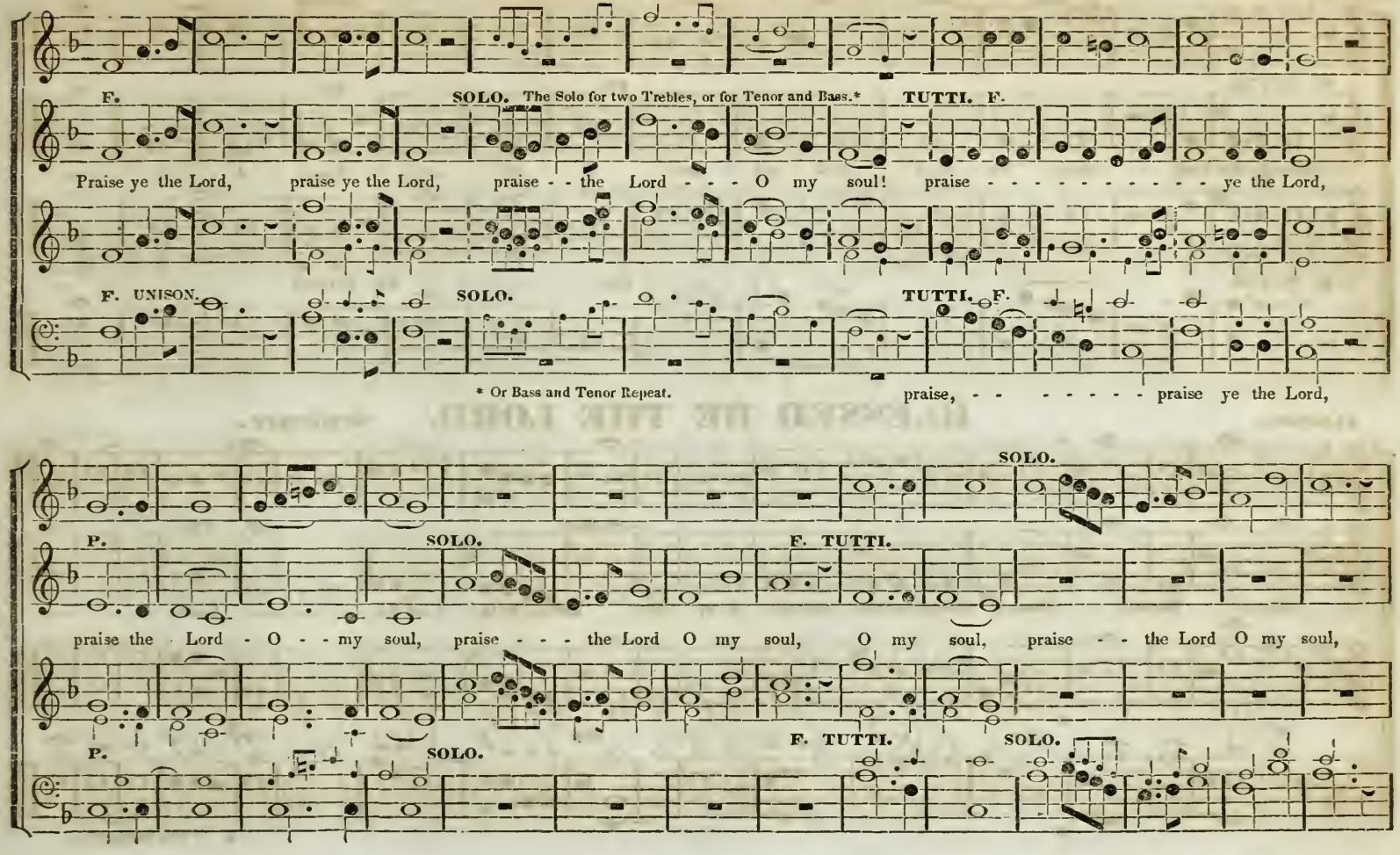
MOTETTO. Continued.



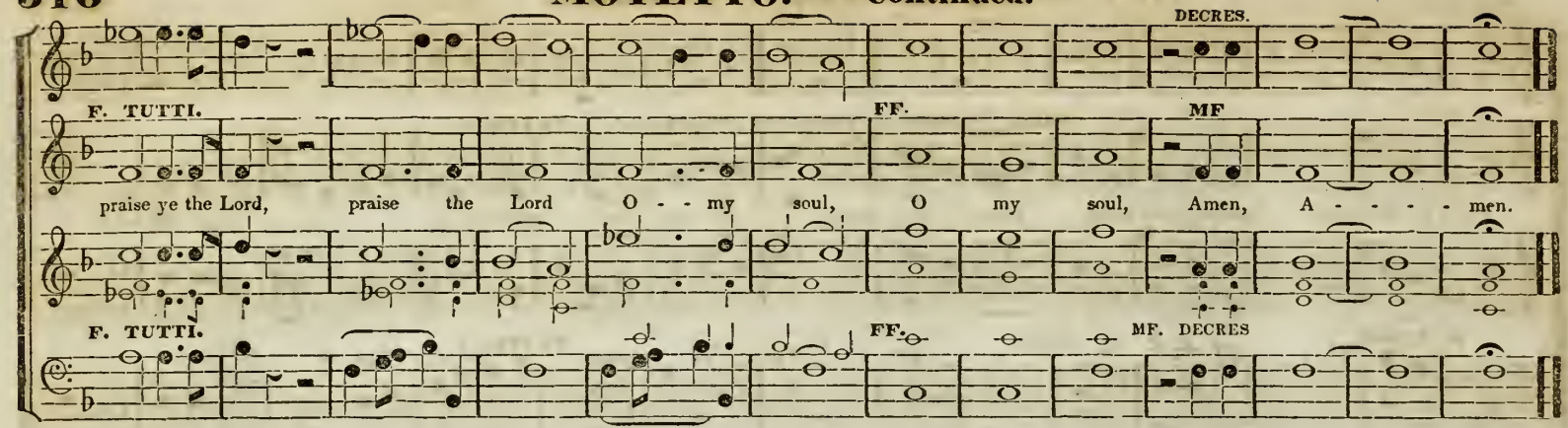

all them that call, that call up - on him, to all, to all that call up - on him, up - on him in truth. He will ful - fil the desire of them that fear him, that
TEMPO PRIMO.
TUTTI
F.
fear him; he al - so will hear their cry, and will save them, and will save them. The Lord shall reign for ev - er and ever, for ev - er and
TUTTI. F. UNISON.

MOTETTO. Continued.

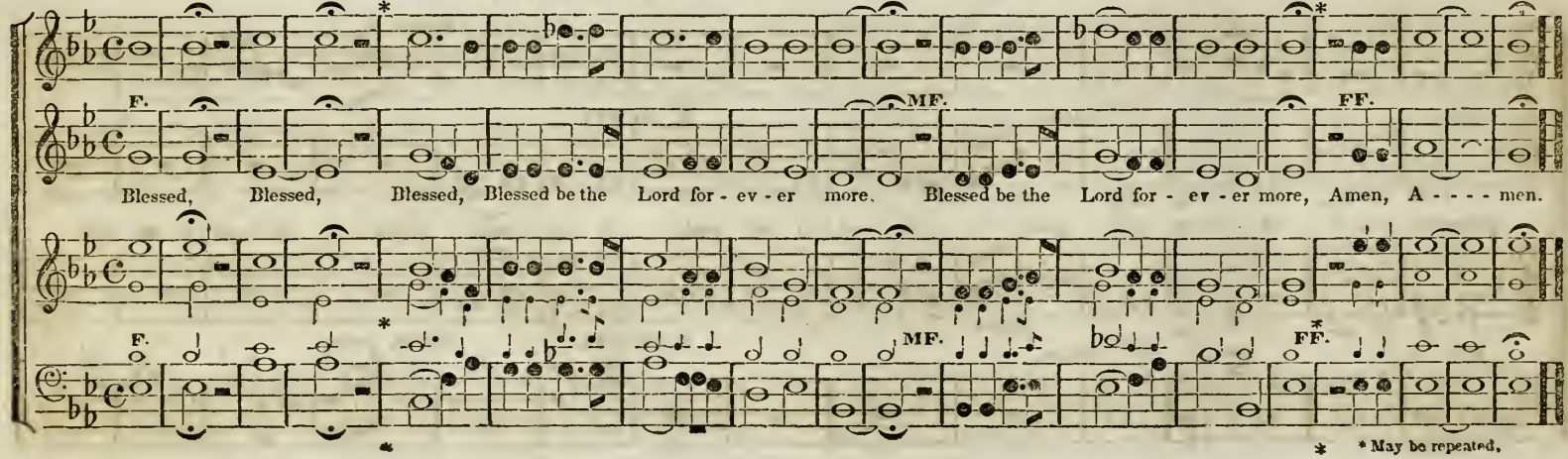



F.
SOLO. The Solo for two Trebles, or for Tenor and Bass.*
TUTTI. F.
Praise ye the Lord, praise ye the Lord, praise - - the Lord - - - O my soul! praise - - - - - - - - - - - ye the Lord,
F. UNISON.
SOLO.
TUTTI. F.
* Or Bass and Tenor Repeat.
praise, - - - - - - - praise ye the Lord,
SOLO.
P.
SOLO.
F. TUTTI.
praise the Lord - O - - my soul, praise - - - the Lord O my soul, O my soul, praise - - the Lord O my soul,
P.
SOLO.
F. TUTTI.
SOLO.

MOTETTO. Continued.



BLESSED BE THE LORD. Sentence.

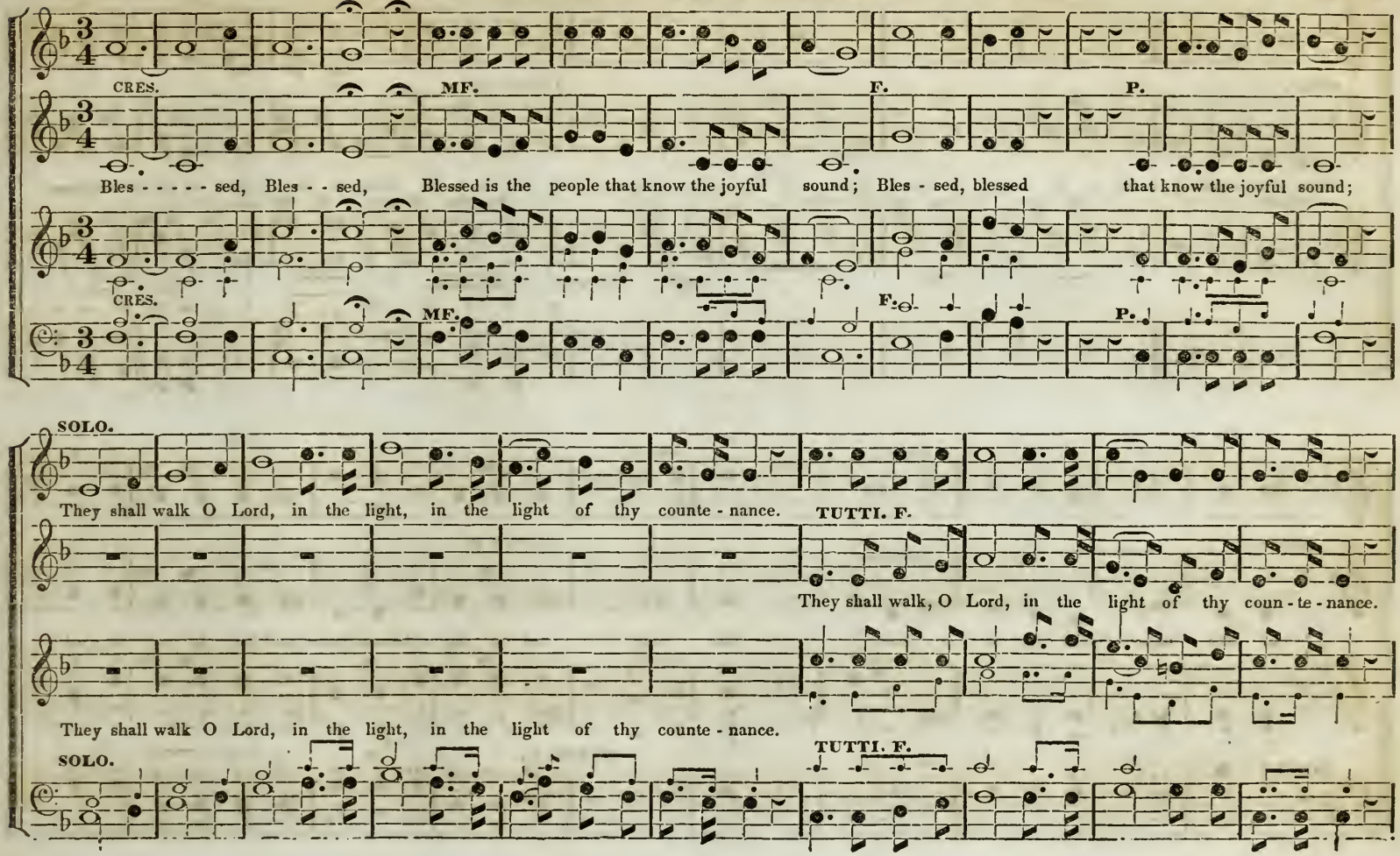


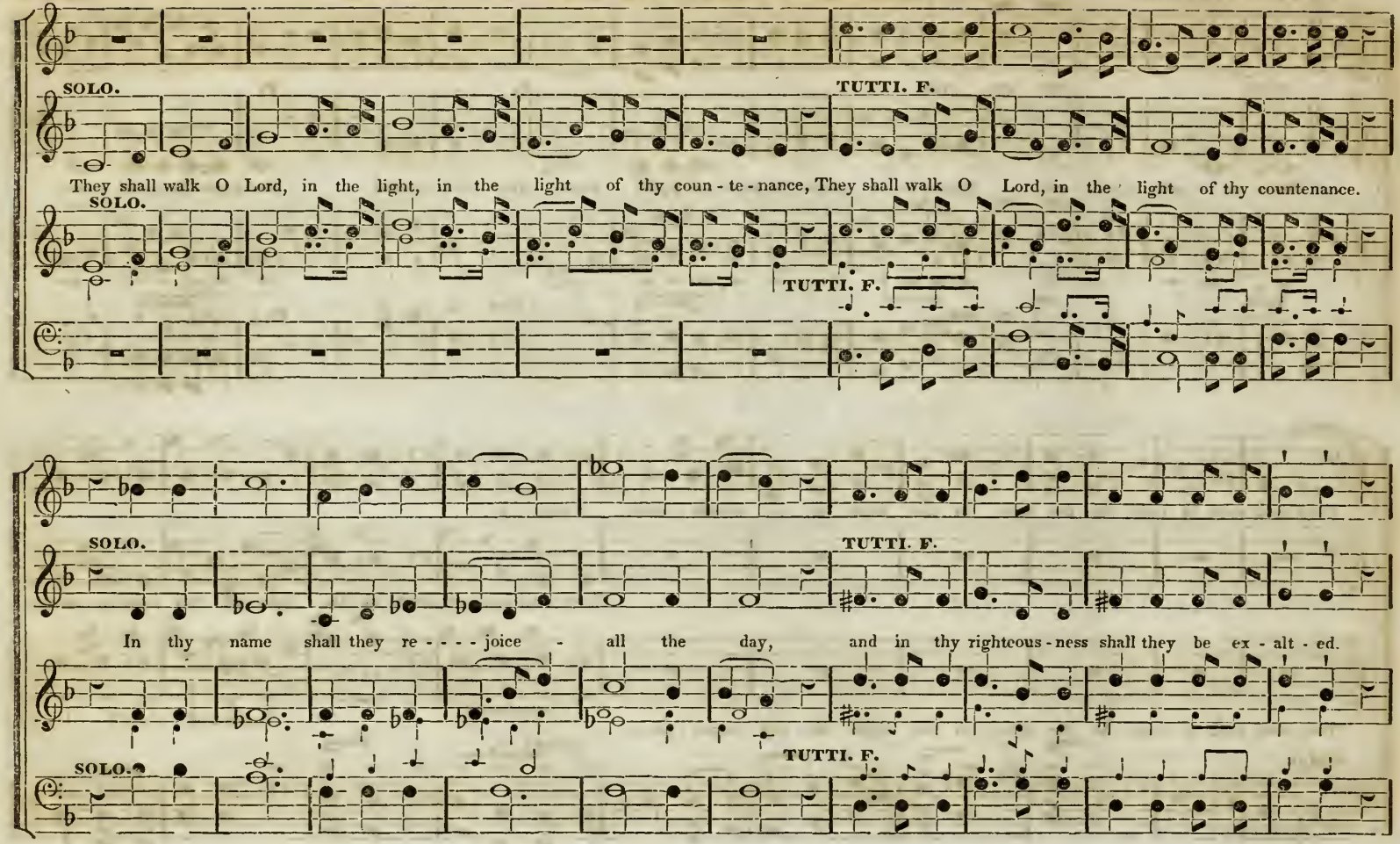
* May be repeated.

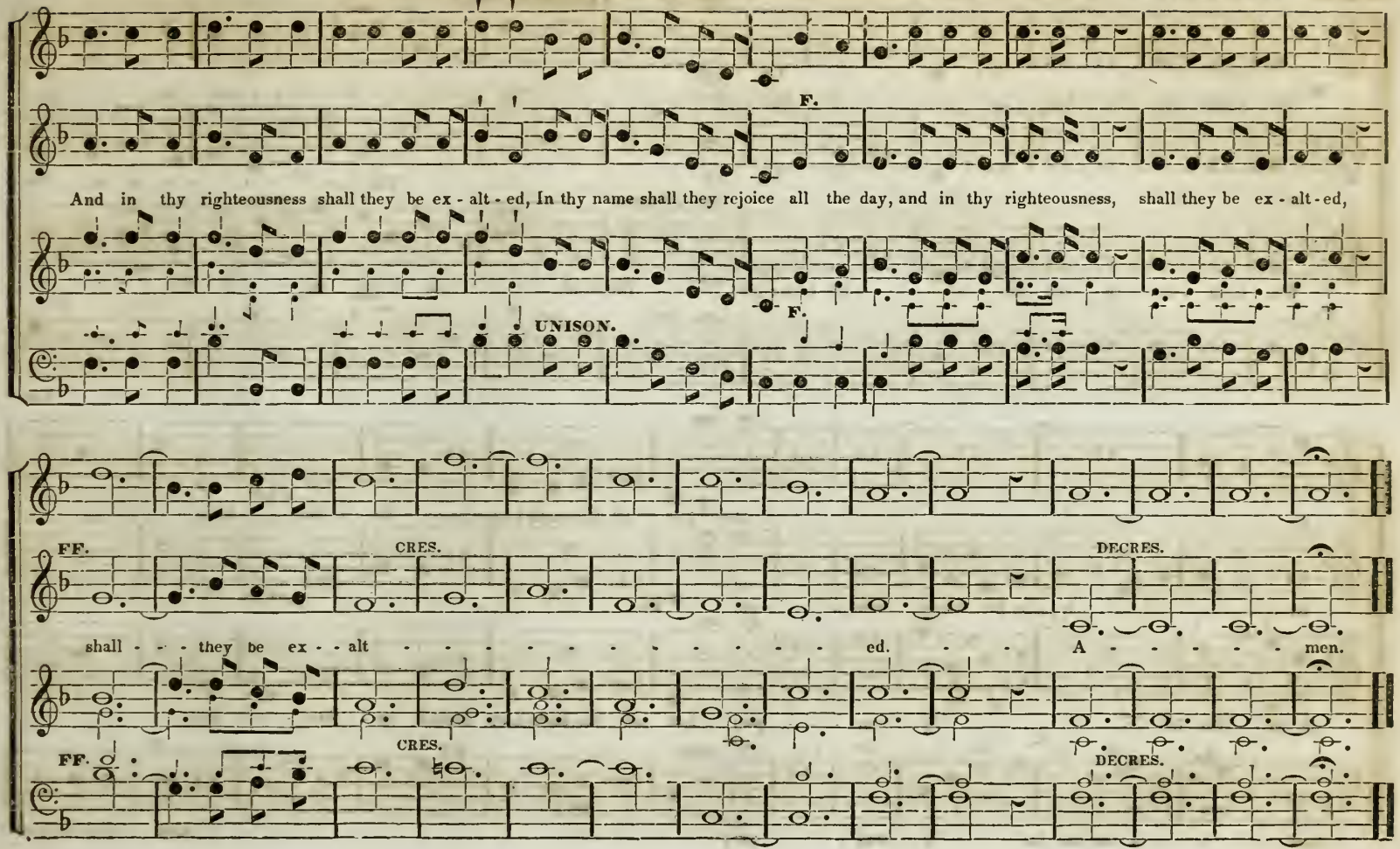
UN POCO ALLEGRO.

BLESSED IS THE PEOPLE.

Motetto.




SOLO.
TUTTI. F.
They shall walk O Lord, in the light, in the light of thy coun - te - nance, They shall walk O Lord, in the light of thy countenance.
SOLO.
TUTTI. F.
SOLO.
TUTTI. F.
In thy name shall they re - - - - joice - all the day, and in thy righteous - ness shall they be ex - alt - ed.
SOLO.
TUTTI. F.

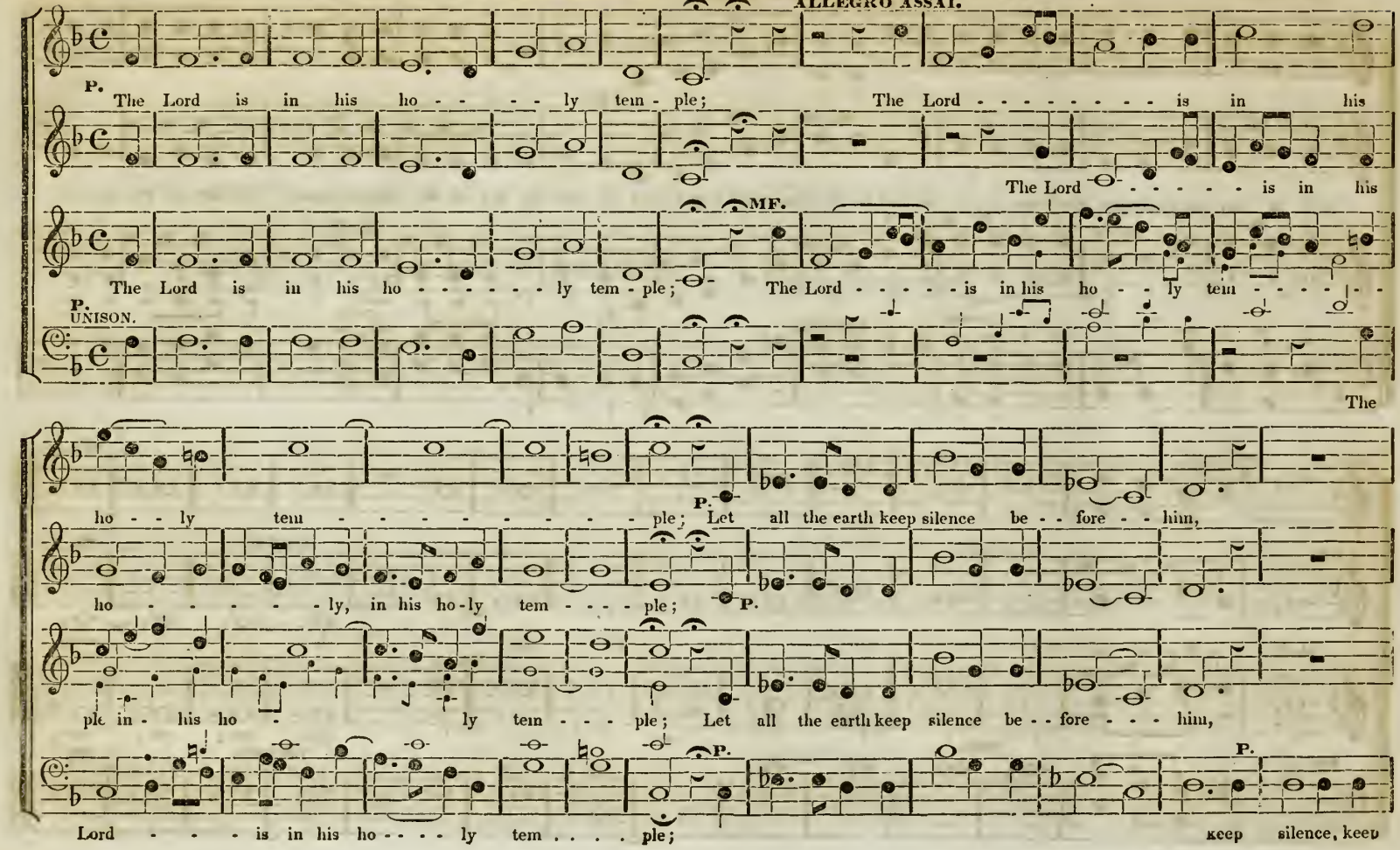

F.
And in thy righteousness shall they be ex - alt - ed, In thy name shall they rejoice all the day, and in thy righteousness, shall they be ex - alt - ed,
F.
UNISON.
FF.
CRES.
DECRES.
shall - - - they be ex - - alt - - - - - - - - - - - - ed. - - A - - - - - men.
FF.
CRES.
DECRES.

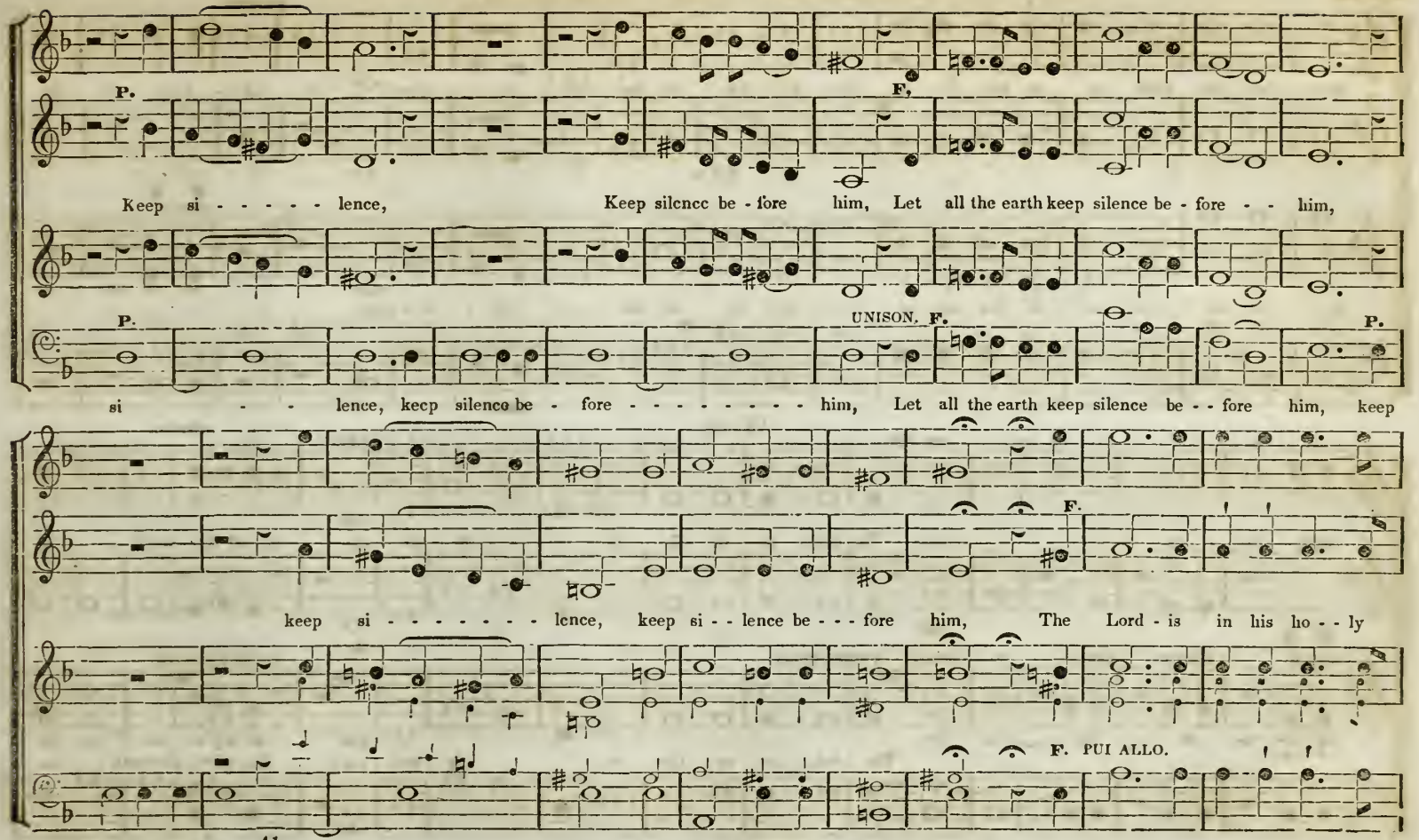
ALLEGRETTO.

THE LORD IS IN HIS HOLY TEMPLE.

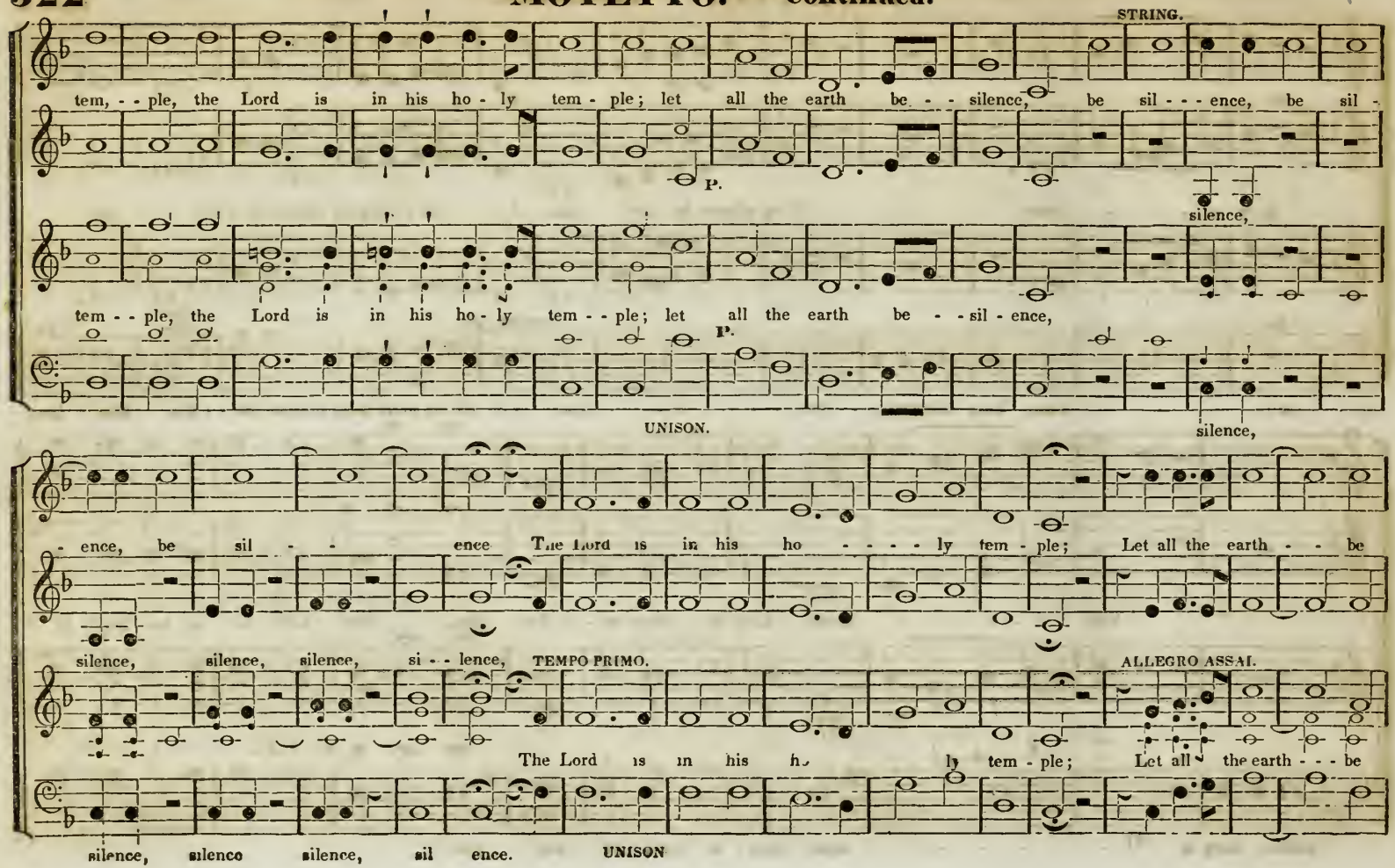
Motetto.

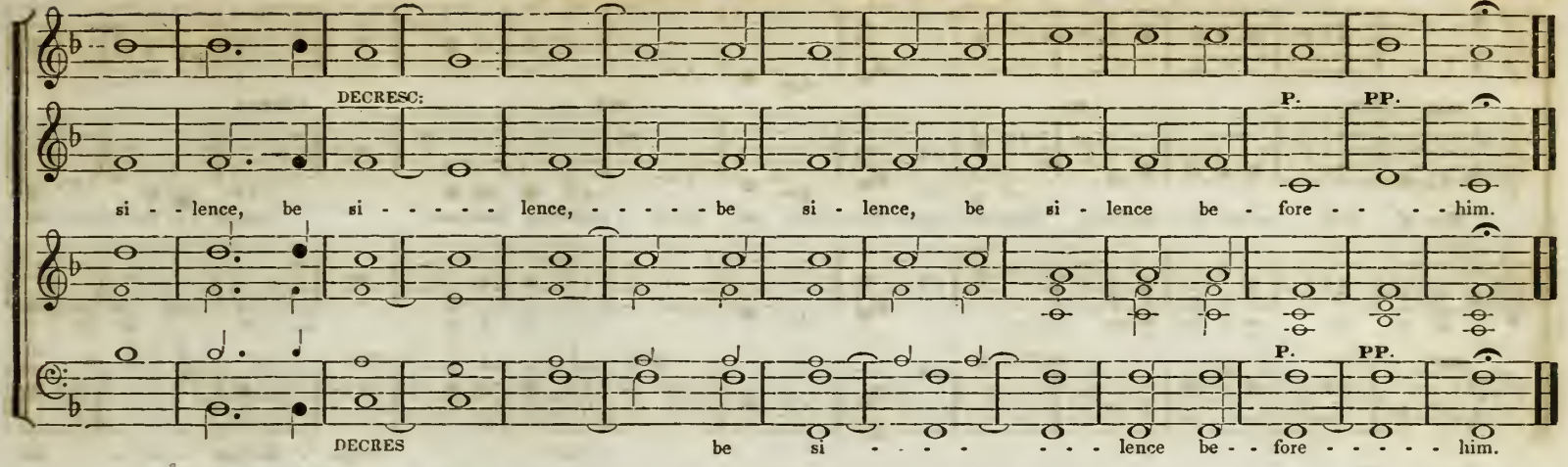
ALLEGRO ASSAI.




P.
F.
Keep si - - - - - lence, Keep silence be - fore him, Let all the earth keep silence be - fore - - him,
P.
UNISON. F.
P.
si - - lence, keep silence be - fore - - - - - - - - him, Let all the earth keep silence be - - fore him, keep
F.
keep si - - - - - - - - lence, keep si - - lence be - - - fore him, The Lord - is in his ho - - ly
F. PUI ALLO.
silence, keep si - lence, keep si lence be - - fore him

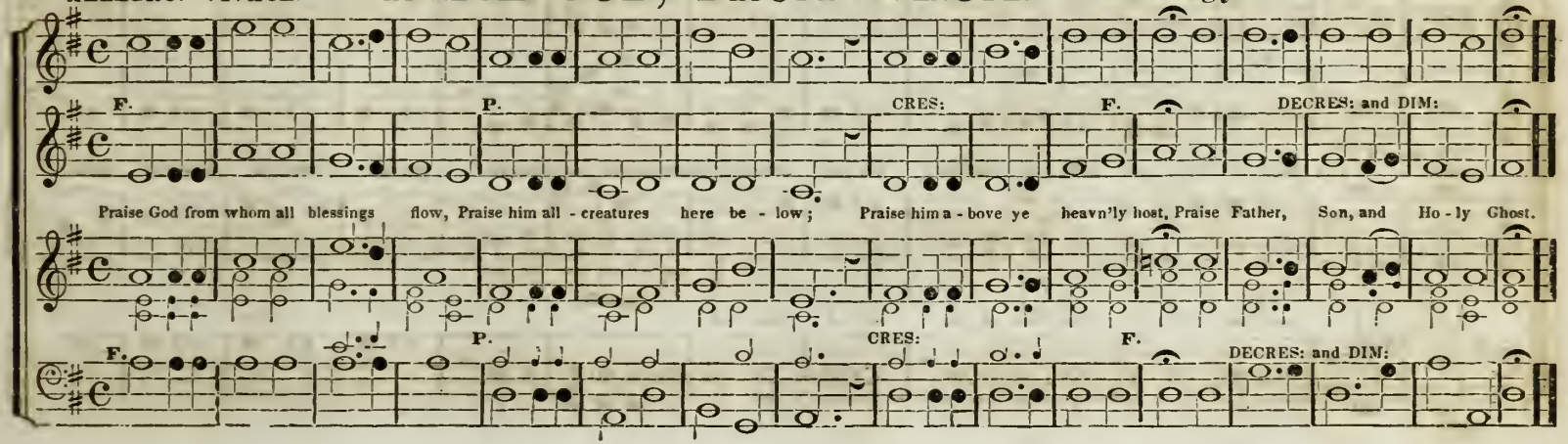
MOTETTO. Continued.



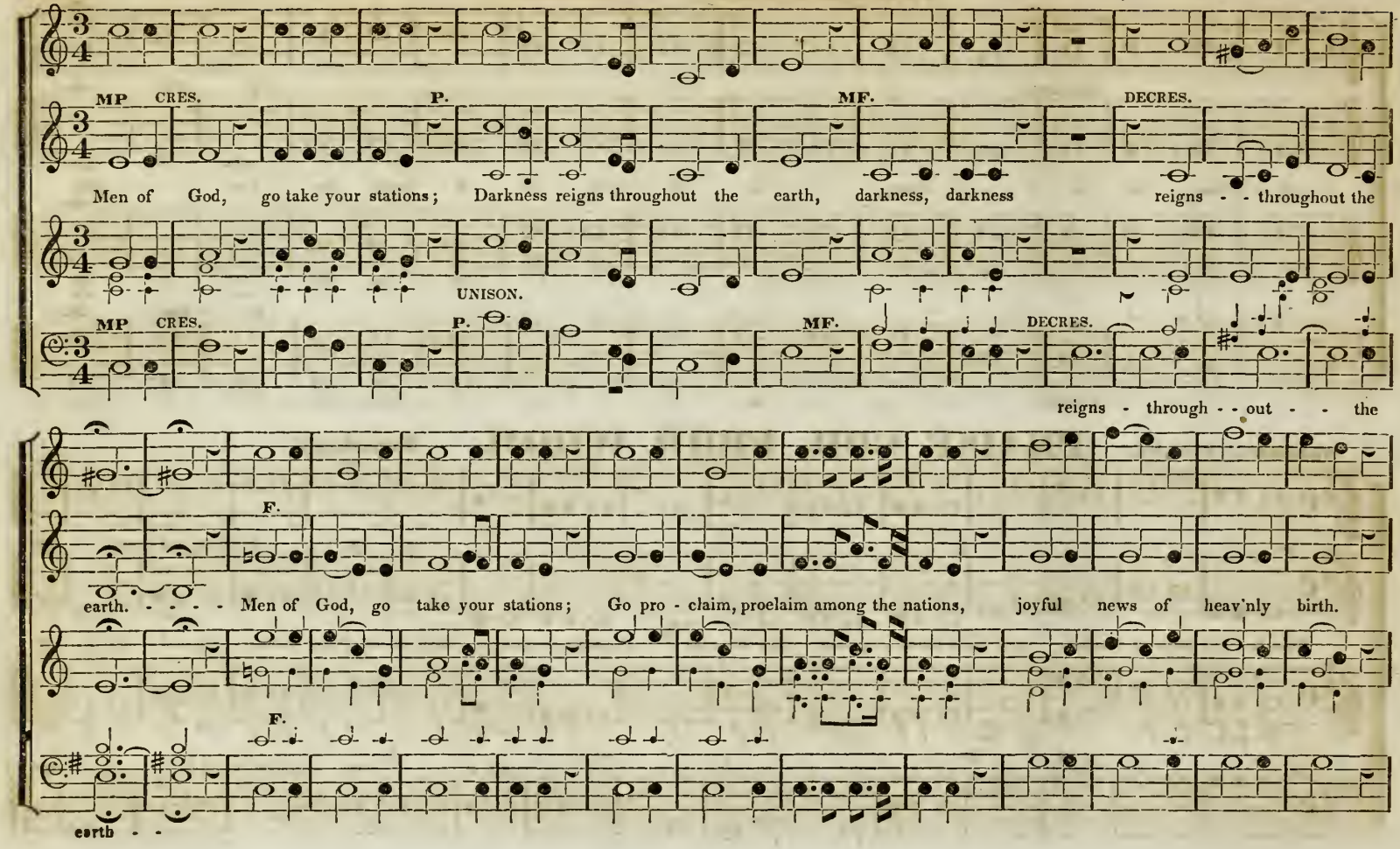


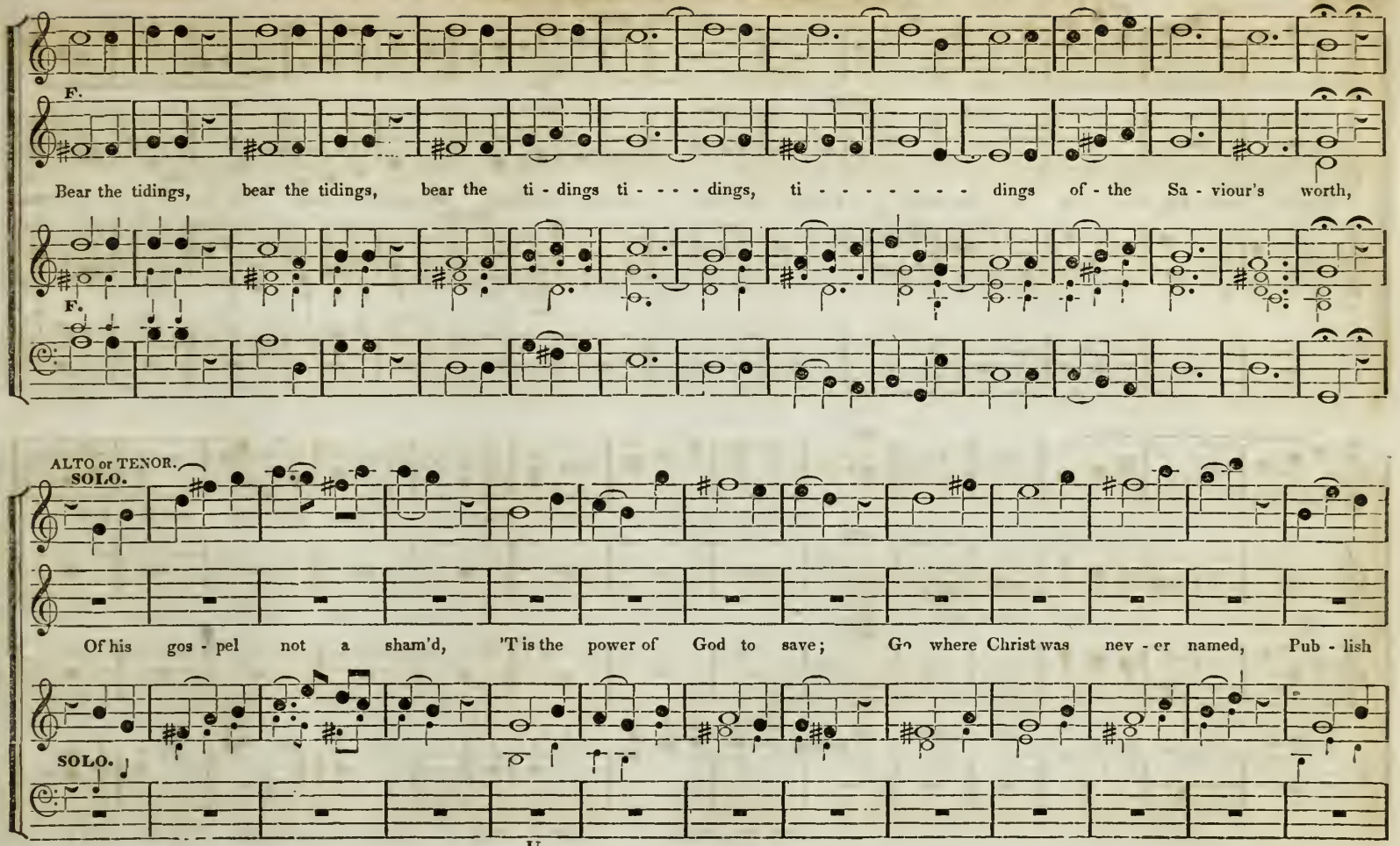
ALLEGRO. VIVACE.

PRAISE GOD, FROM WHOM. Doxology.

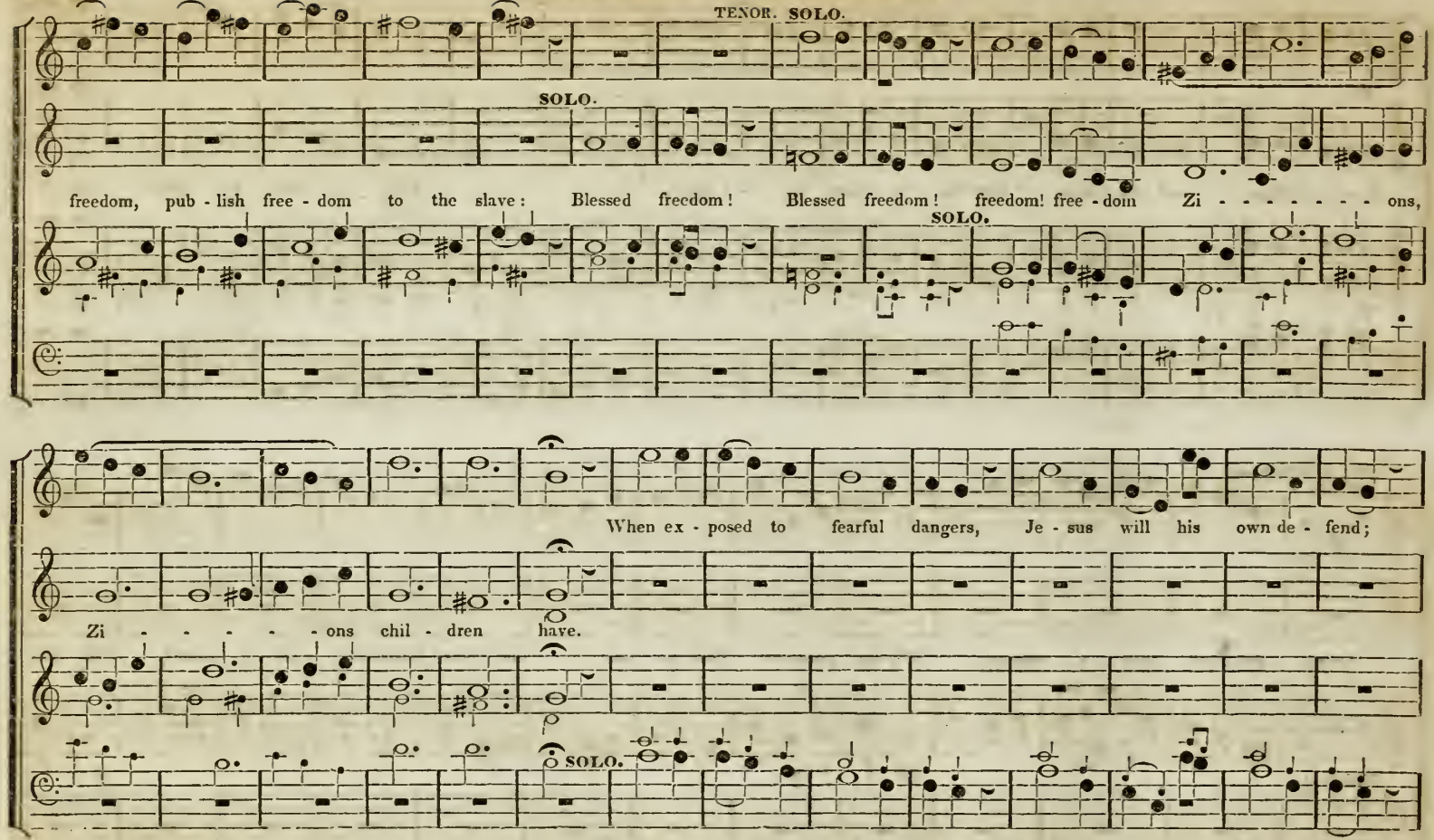


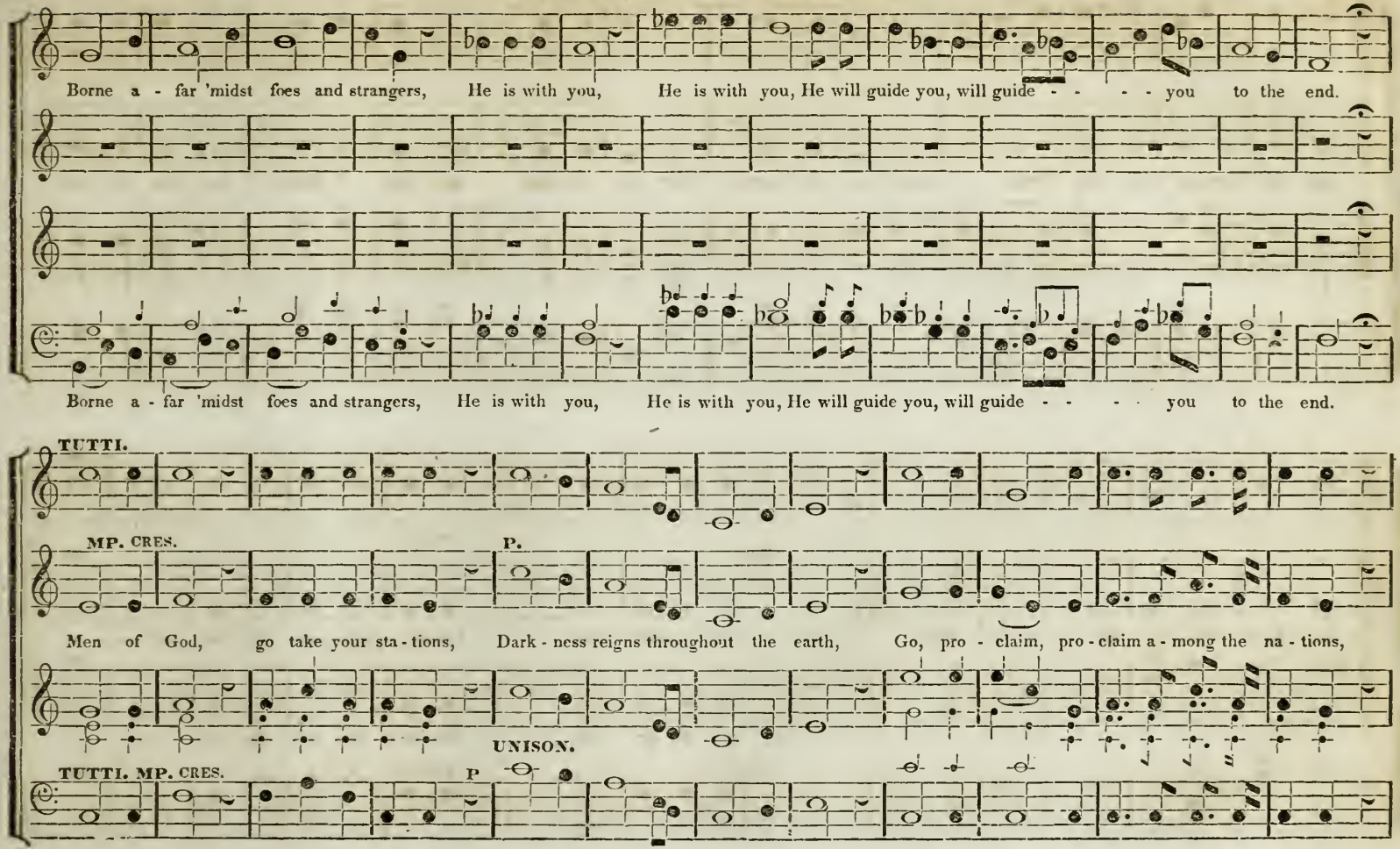
324 ALLEGRO. MEN OF GOD, GO TAKE YOUR STATIONS; Anthem.



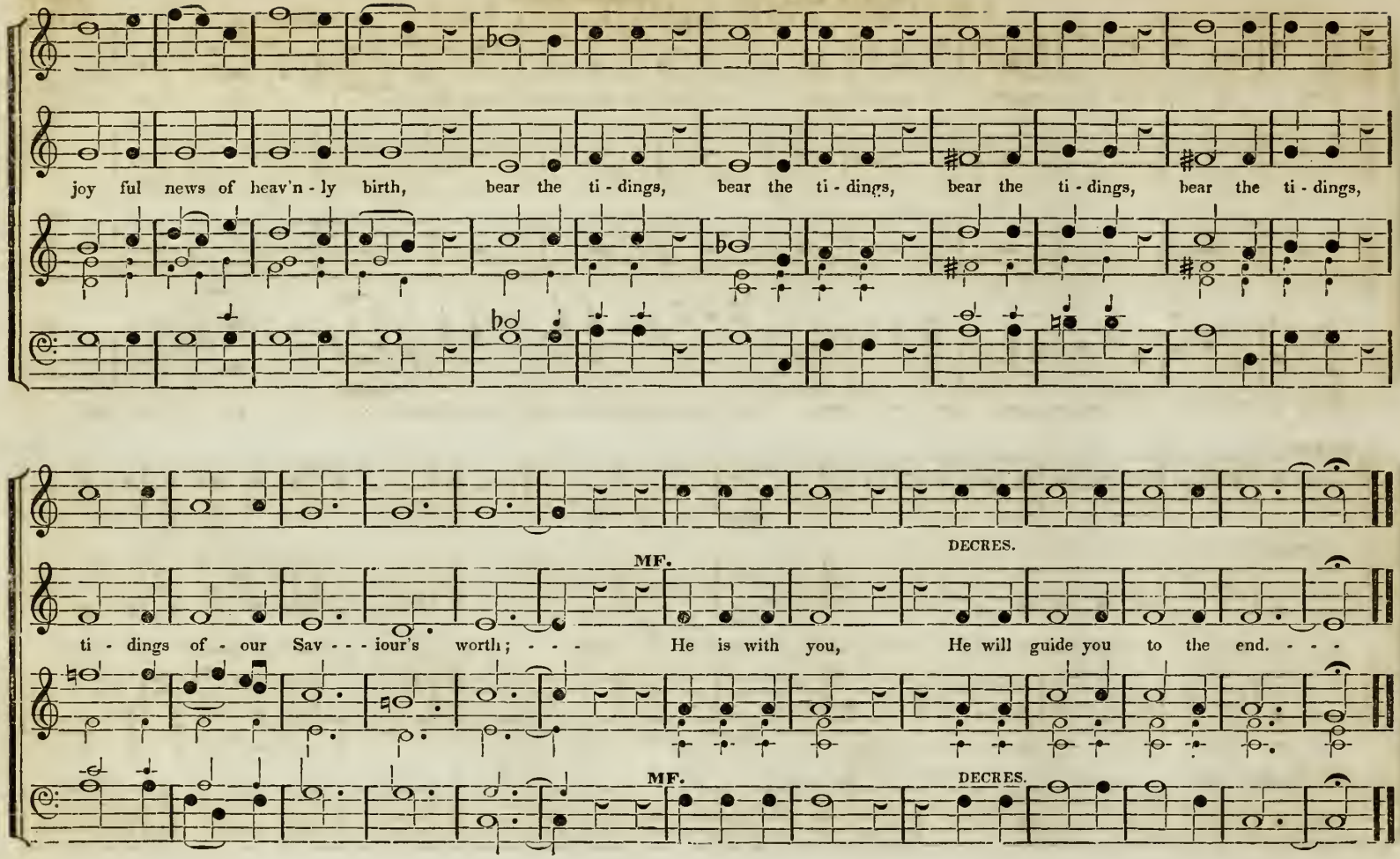

F.
Bear the tidings, bear the tidings, bear the ti - dings ti - - - - dings, ti - - - - - - - - dings of - the Sa - viour's worth,
F.
ALTO or TENOR.
SOLO.
Of his gos - pel not a sham'd, 'T is the power of God to save; Go where Christ was nev - er named, Pub - lish
SOLO.

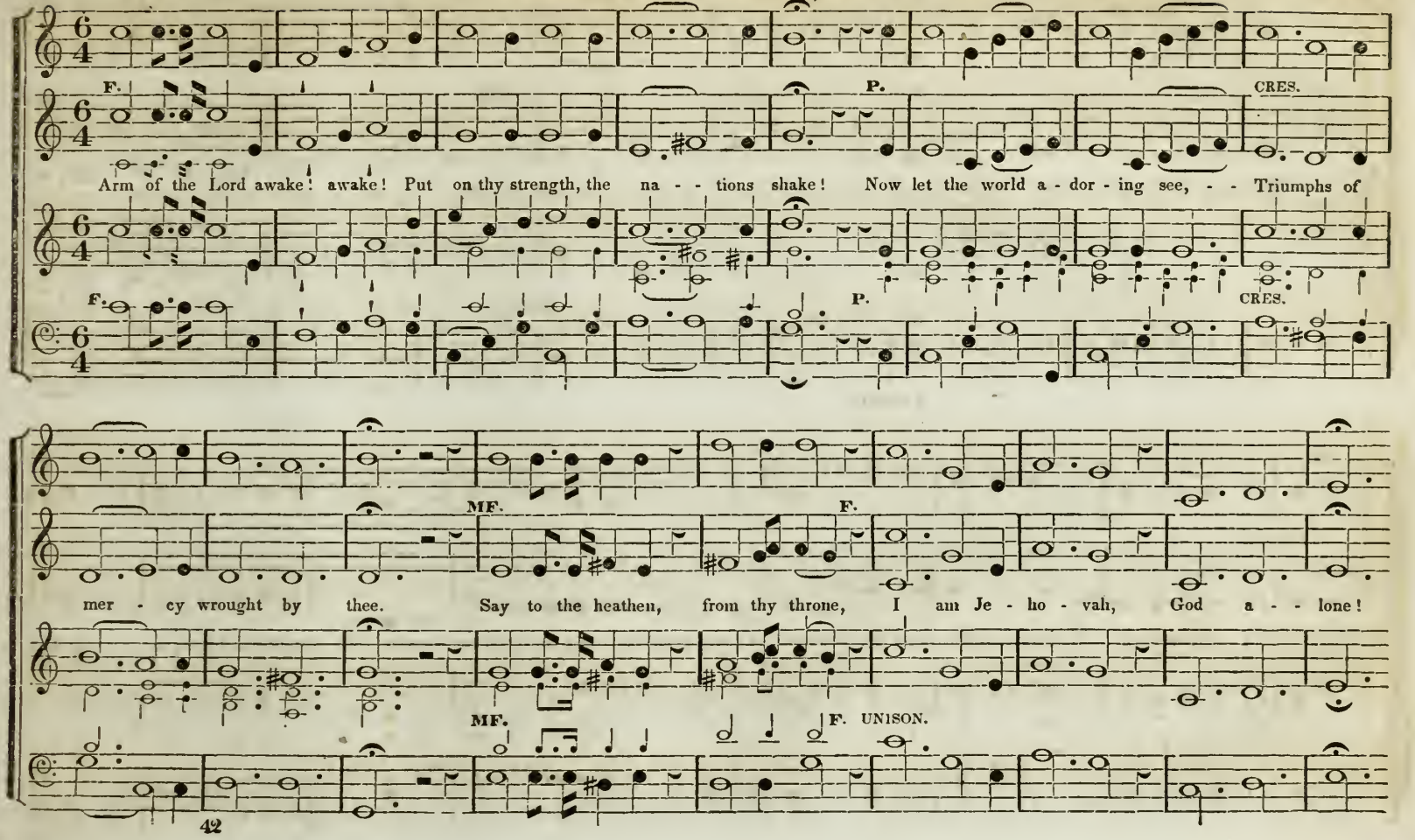
ANTHEM. Continued.



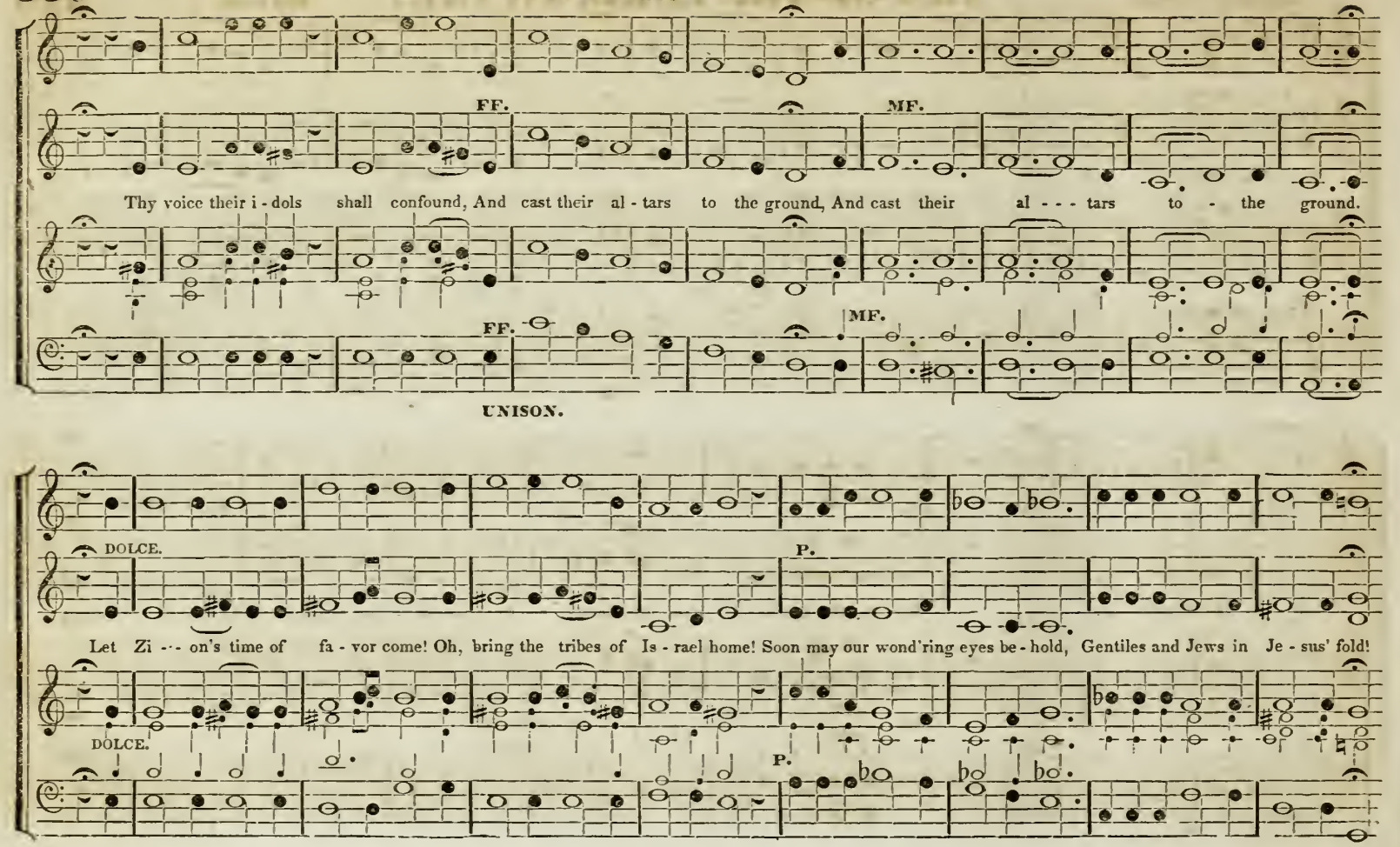

Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - you to the end.
Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - you to the end.
TUTTI.
MP. CRES.
P.
Men of God, go take your sta - tions, Dark - ness reigns throughout the earth, Go, pro - claim, pro - claim a - mong the na - tions,
UNISON.
TUTTI. MP. CRES.
P

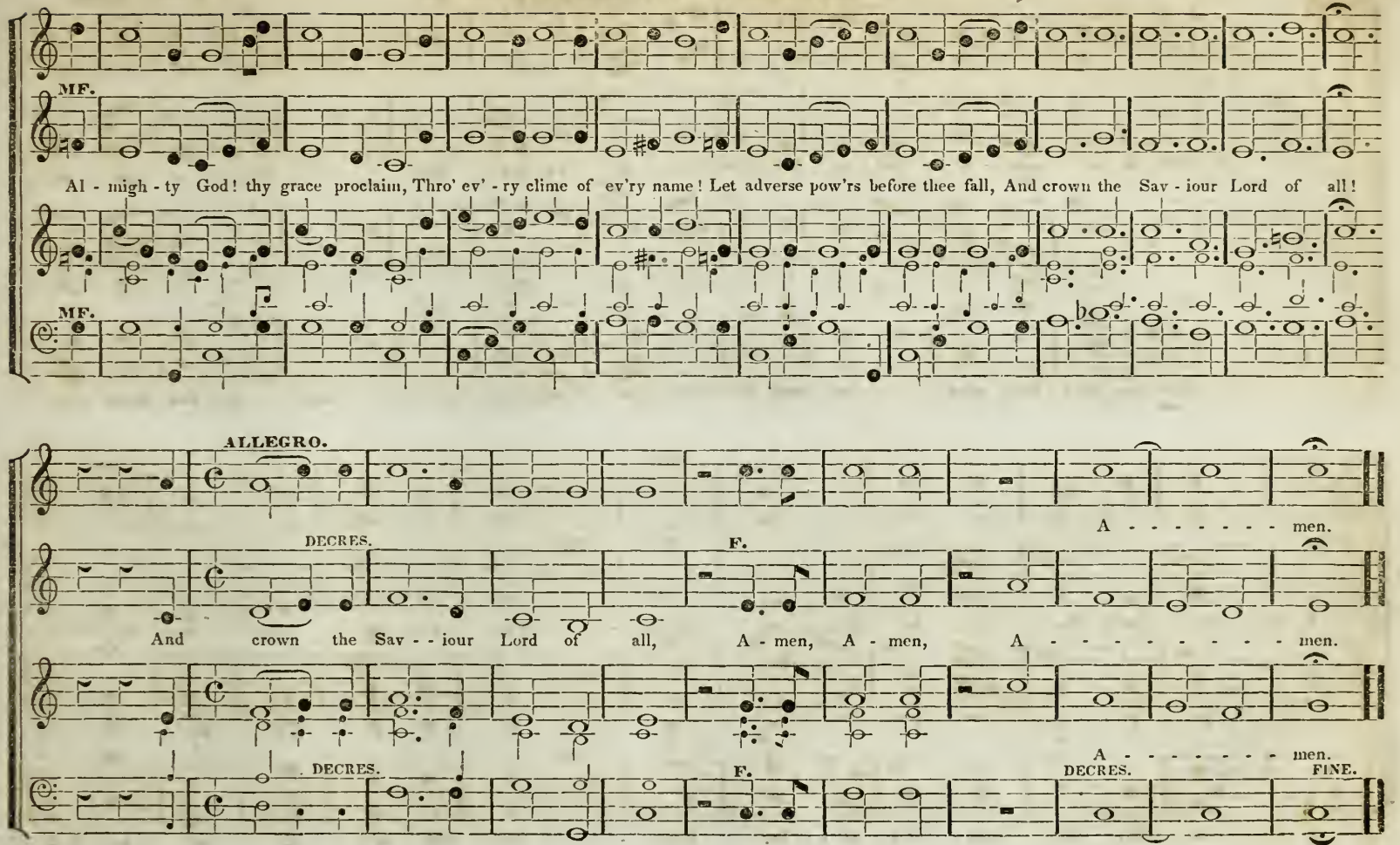
ANTHEM. Continued.




F.
P.
CRES.
Arm of the Lord awake! awake! Put on thy strength, the na - - tions shake! Now let the world a - dor - ing see, - - Triumphs of
F.
P.
CRES.
MF.
F.
mer - cy wrought by thee. Say to the heathen, from thy throne, I am Je - ho - vah, God a - - lone!
MF.
F. UNISON.

HYMN. Continued.

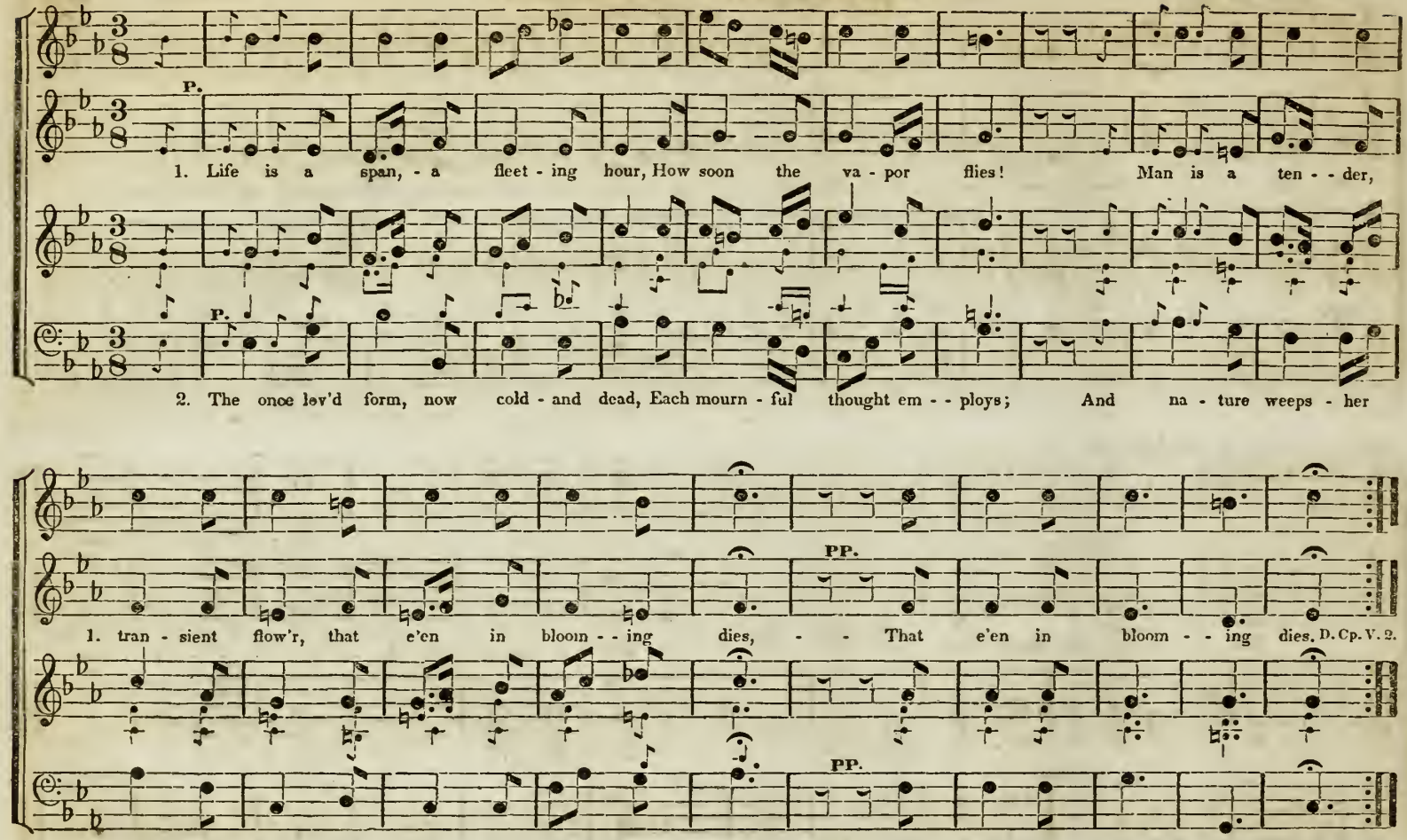



MF.
Al - migh - ty God! thy grace proclaim, Thro' ev' - ry clime of ev'ry name! Let adverse pow'rs before thee fall, And crown the Sav - iour Lord of all!
MF.
ALLEGRO.
A - - - - - - - - men.
DECRES.
F.
And crown the Sav - - iour Lord of all, A - men, A - men, A - - - - - - - - - - men.
A - - - - - - - - men.
DECRES.
F.
DECRES.
FINE.

ANDANTE.

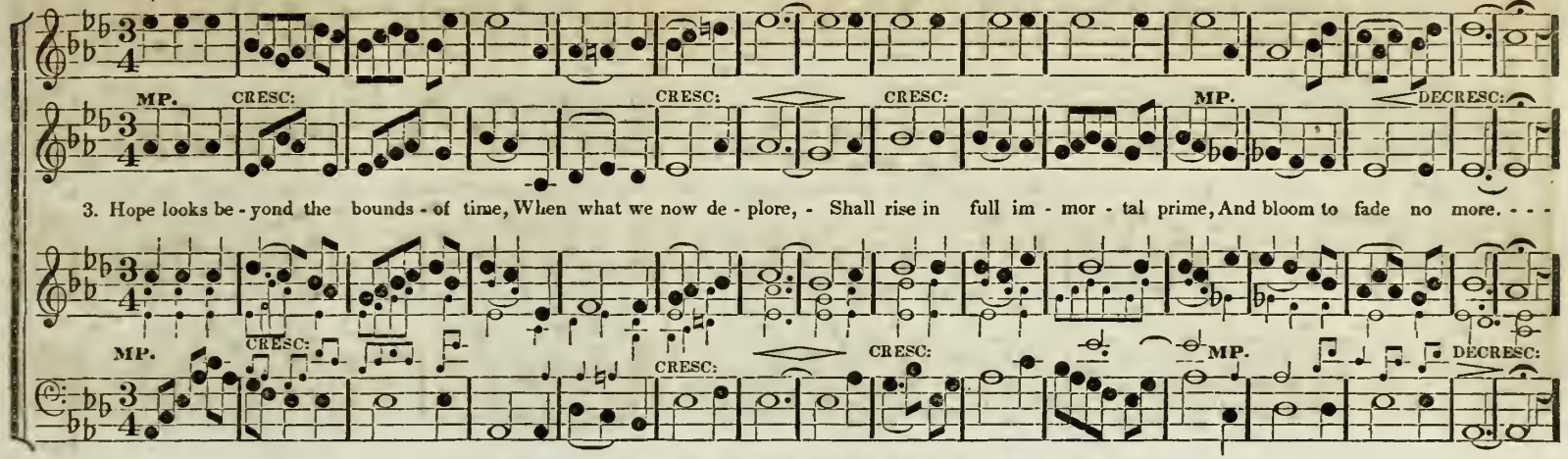
To the memory of W. H. ELIOT.

Funeral Hymn.

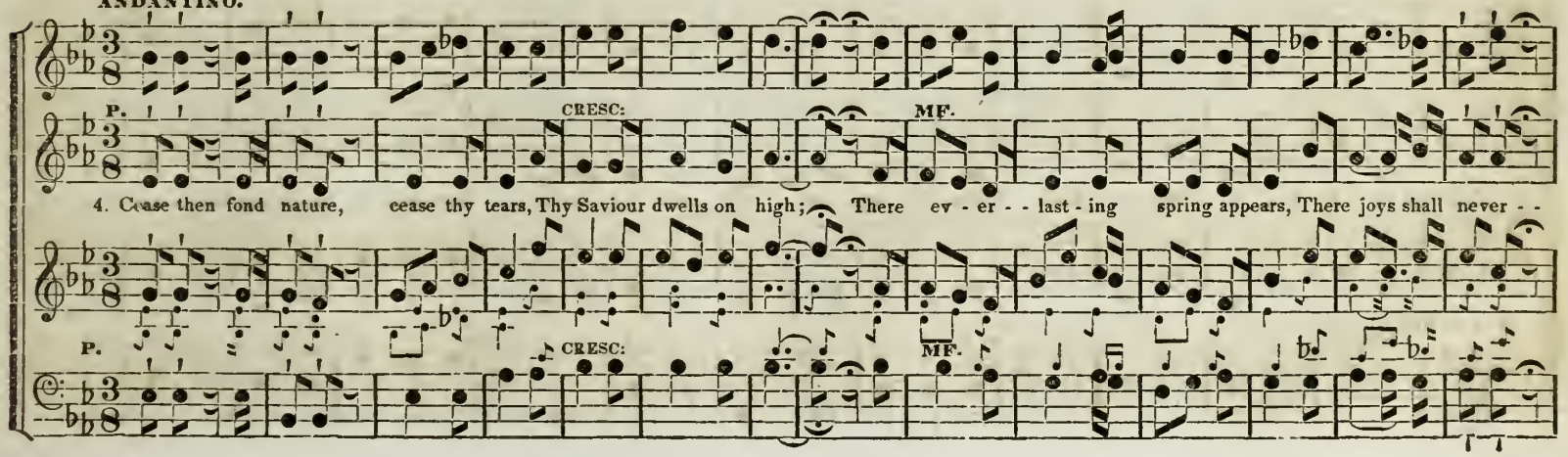


HYMN. Continued.

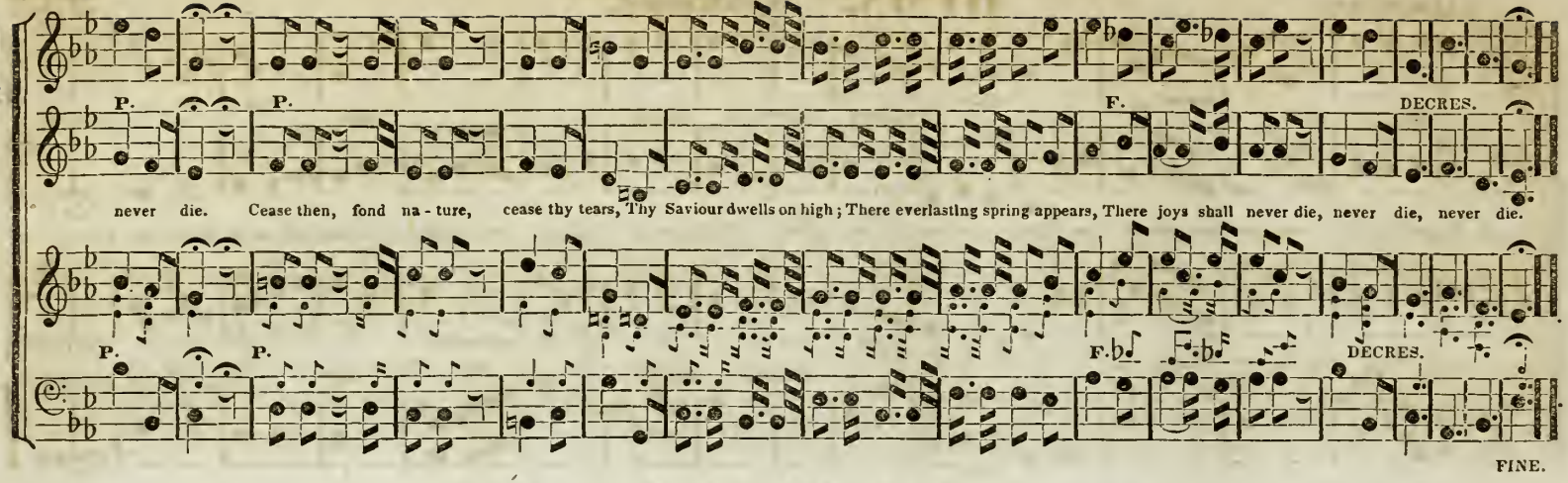
ALLEGRETTO.



ANDANTINO.



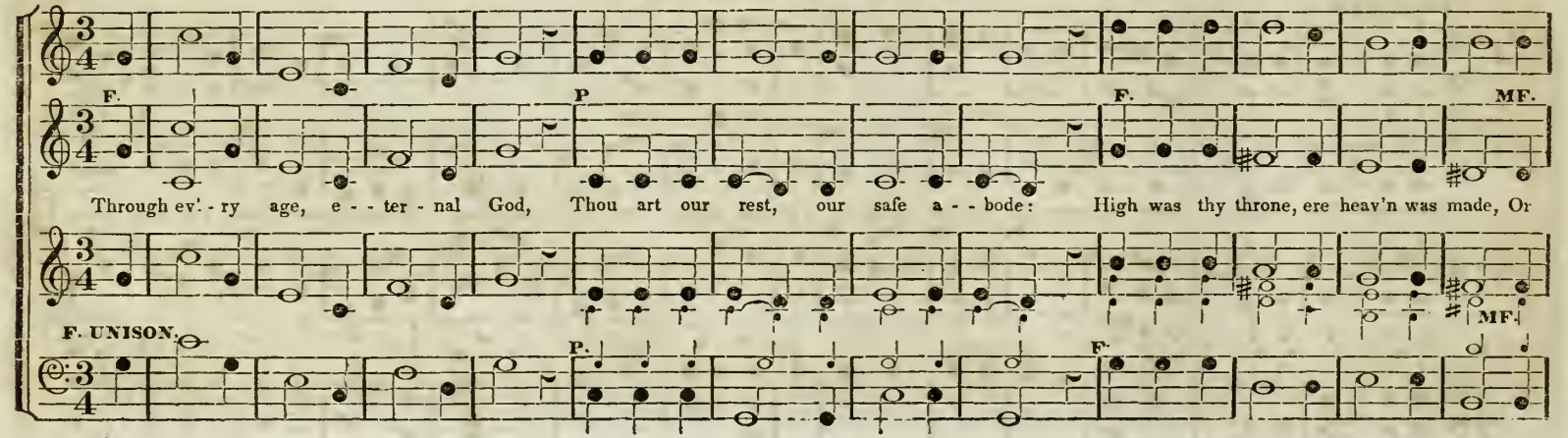
HYMN. Continued.

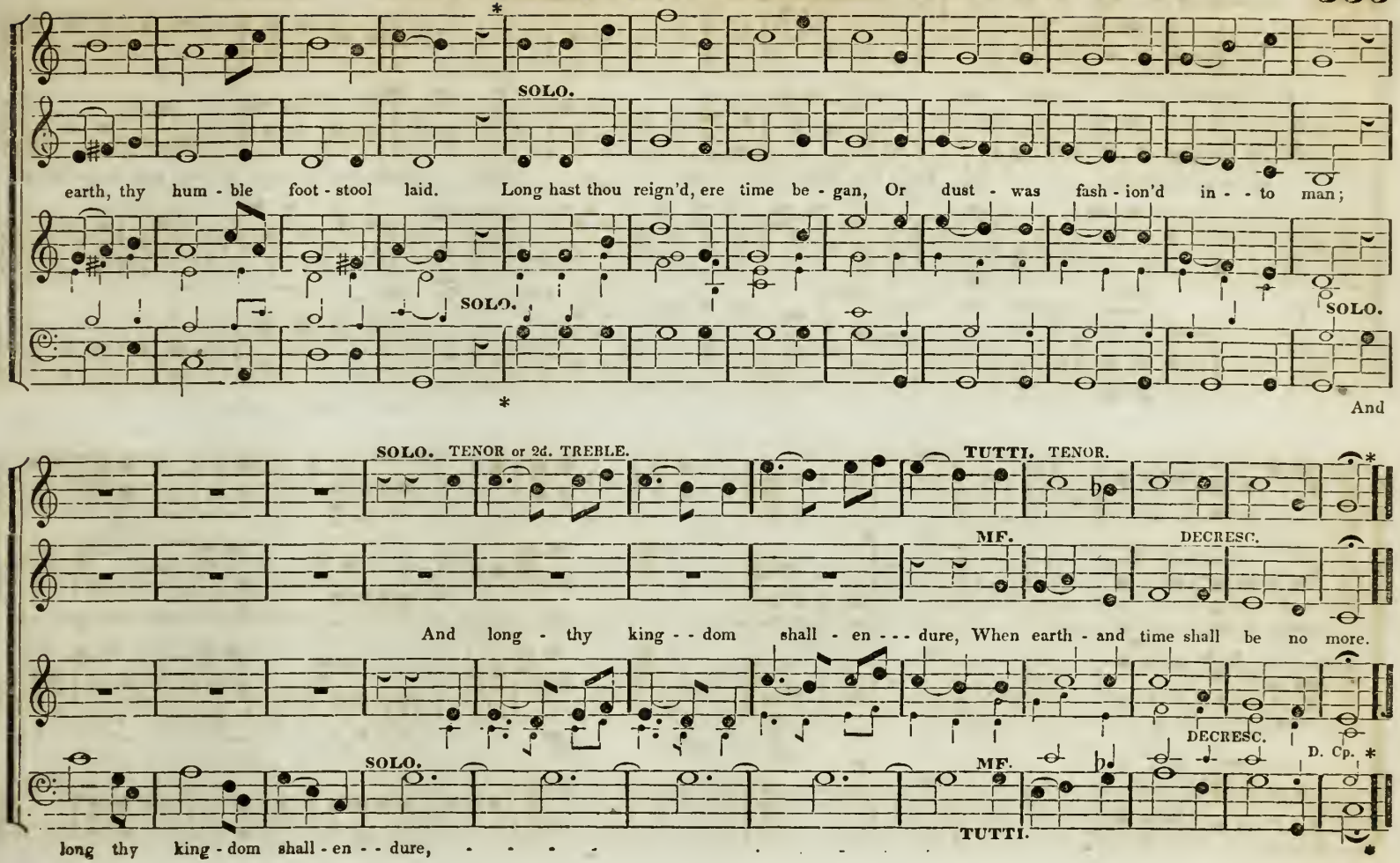


FINE.

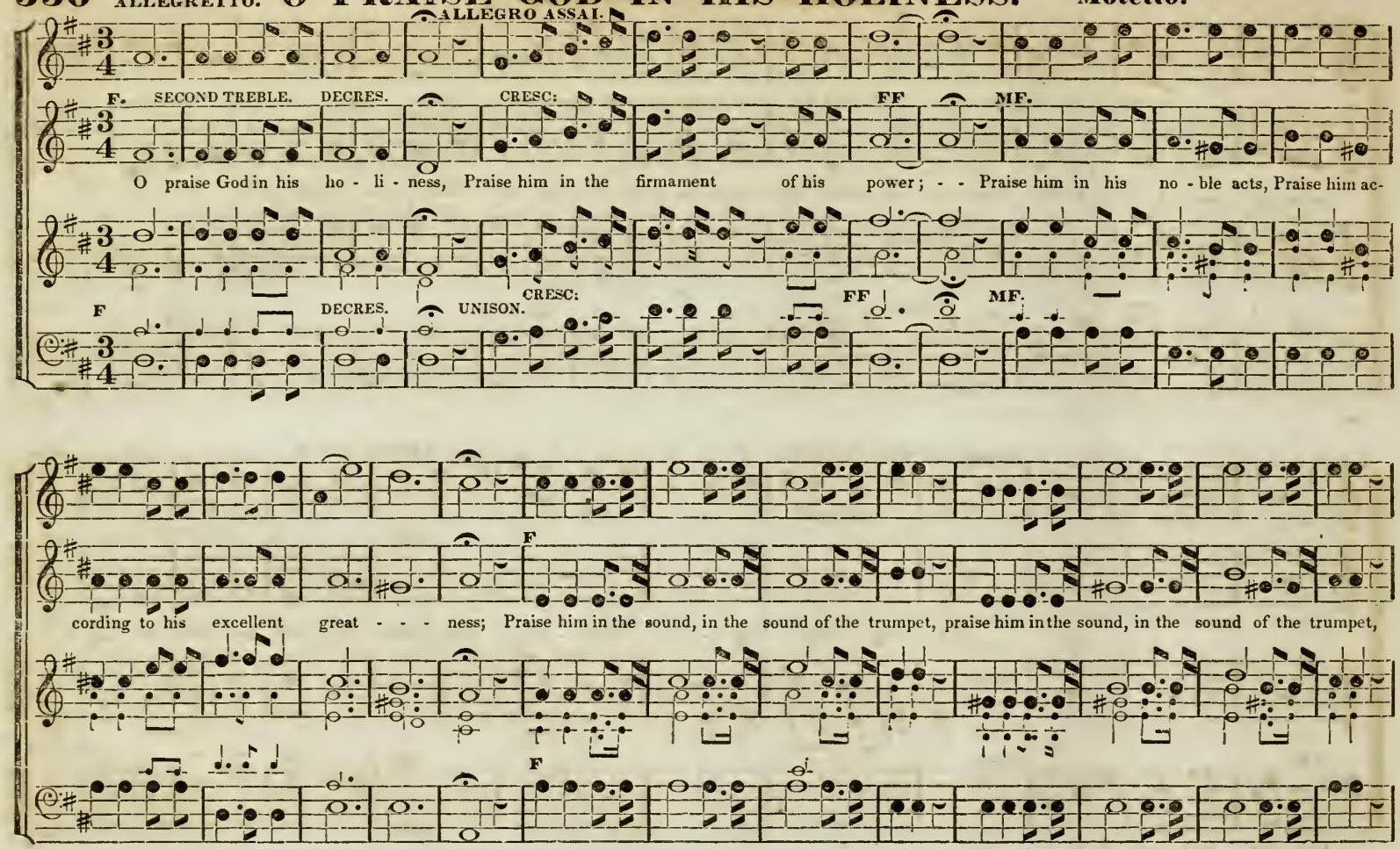
THROUGH EV'RY AGE. Hymn.

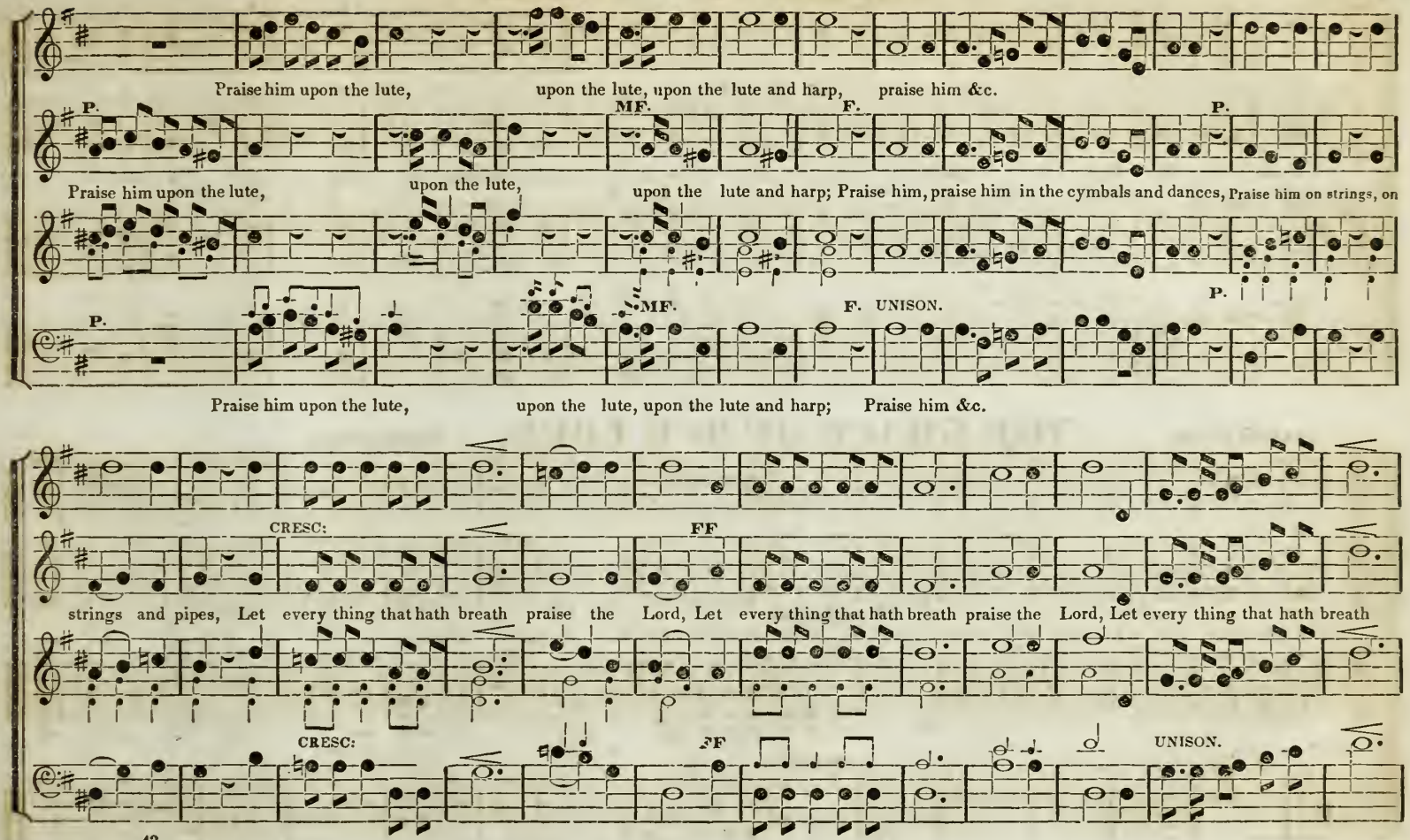
ALLEGRO. Doxology.



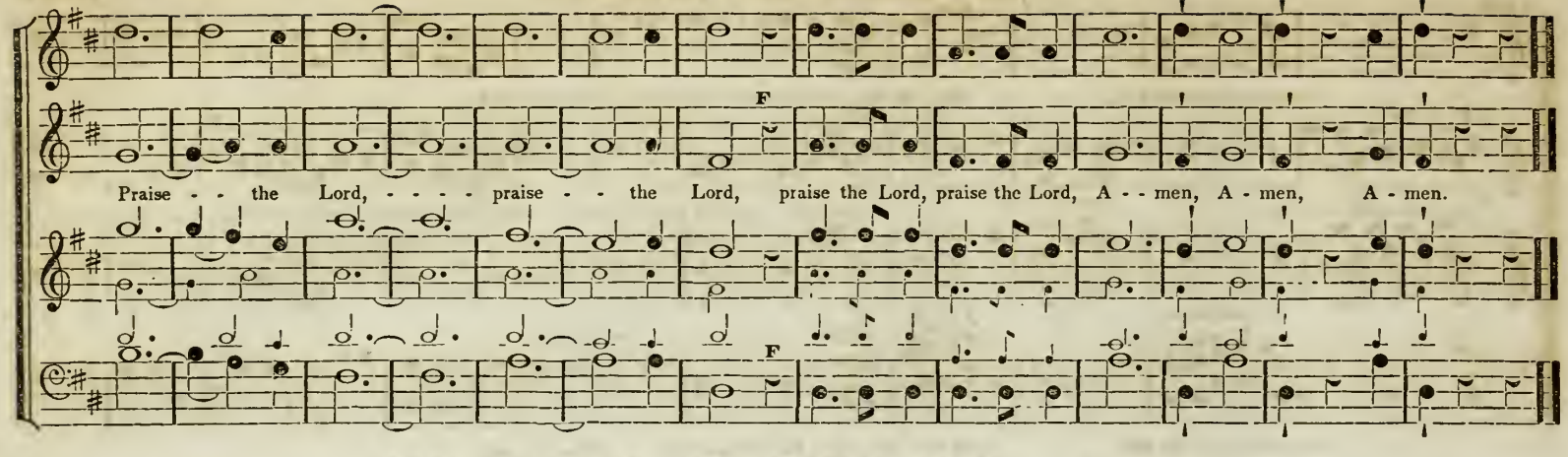

SOLO.
earth, thy hum - ble foot - stool laid. Long hast thou reign'd, ere time be - gan, Or dust - was fash - ion'd in - - to man;
SOLO.
SOLO.
And
SOLO. TENOR or 2d. TREBLE.
TUTTI. TENOR.
MF.
DECRESC.
And long - thy king - - dom shall - en - - - dure, When earth - and time shall be no more.
DECRESC.
SOLO.
MF.
D. Cp.
long thy king - dom shall - en - - dure,
TUTTI.

336 ALLEGRETTO. O PRAISE GOD IN HIS HOLINESS. Motetto.



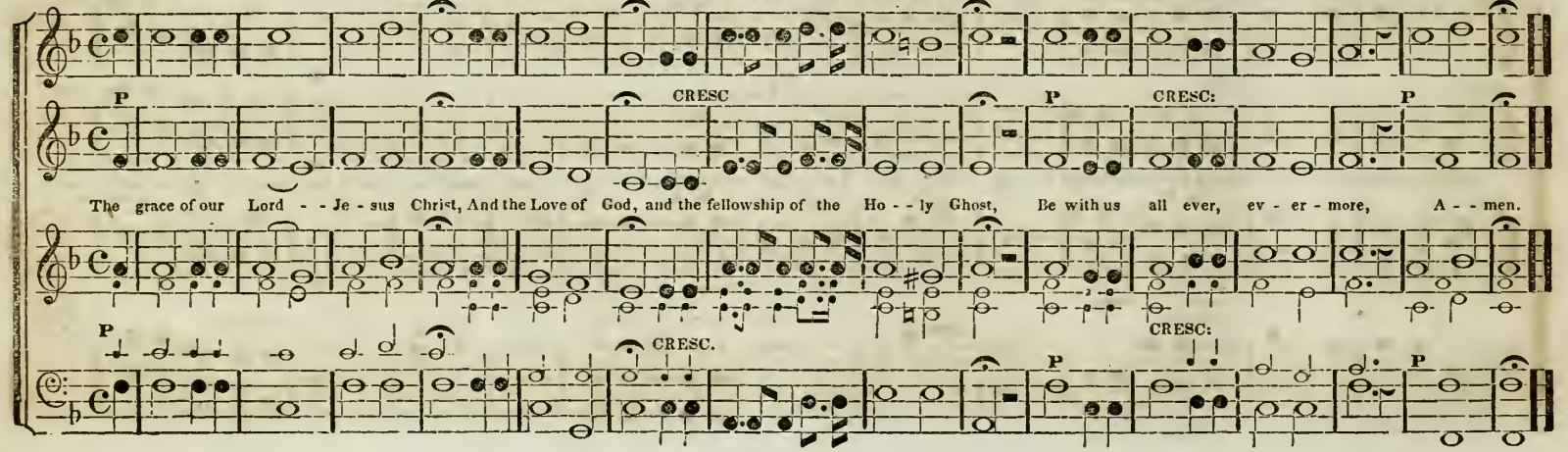

Praise him upon the lute, upon the lute, upon the lute and harp, praise him &c.
P.
MF.
F.
P.
Praise him upon the lute, upon the lute, upon the lute and harp; Praise him, praise him in the cymbals and dances, Praise him on strings, on
P.
MF.
F. UNISON.
P.
Praise him upon the lute, upon the lute, upon the lute and harp; Praise him &c.
CRESC:
FF
strings and pipes, Let every thing that hath breath praise the Lord, Let every thing that hath breath praise the Lord, Let every thing that hath breath
CRESC:
FF
UNISON.

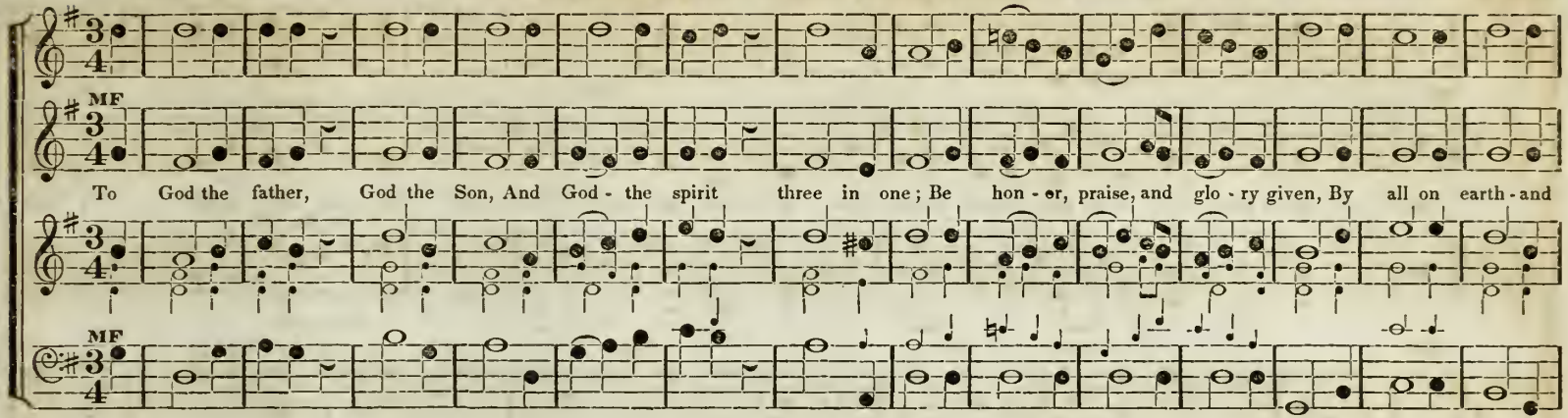
MOTETTO. Continued.

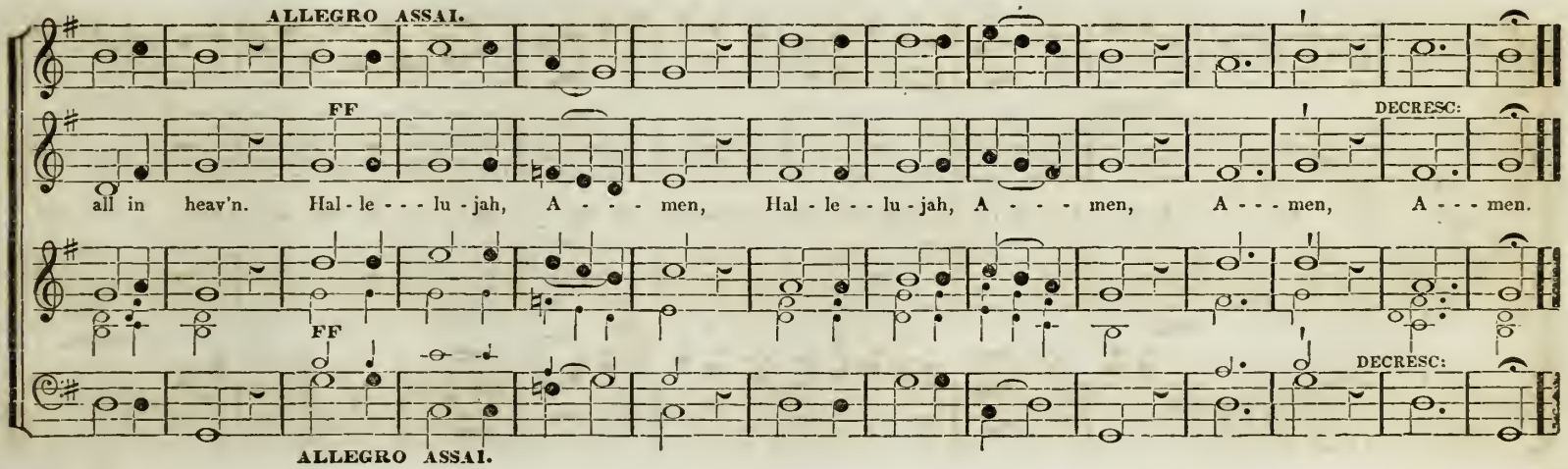


ALLEGRETTO.

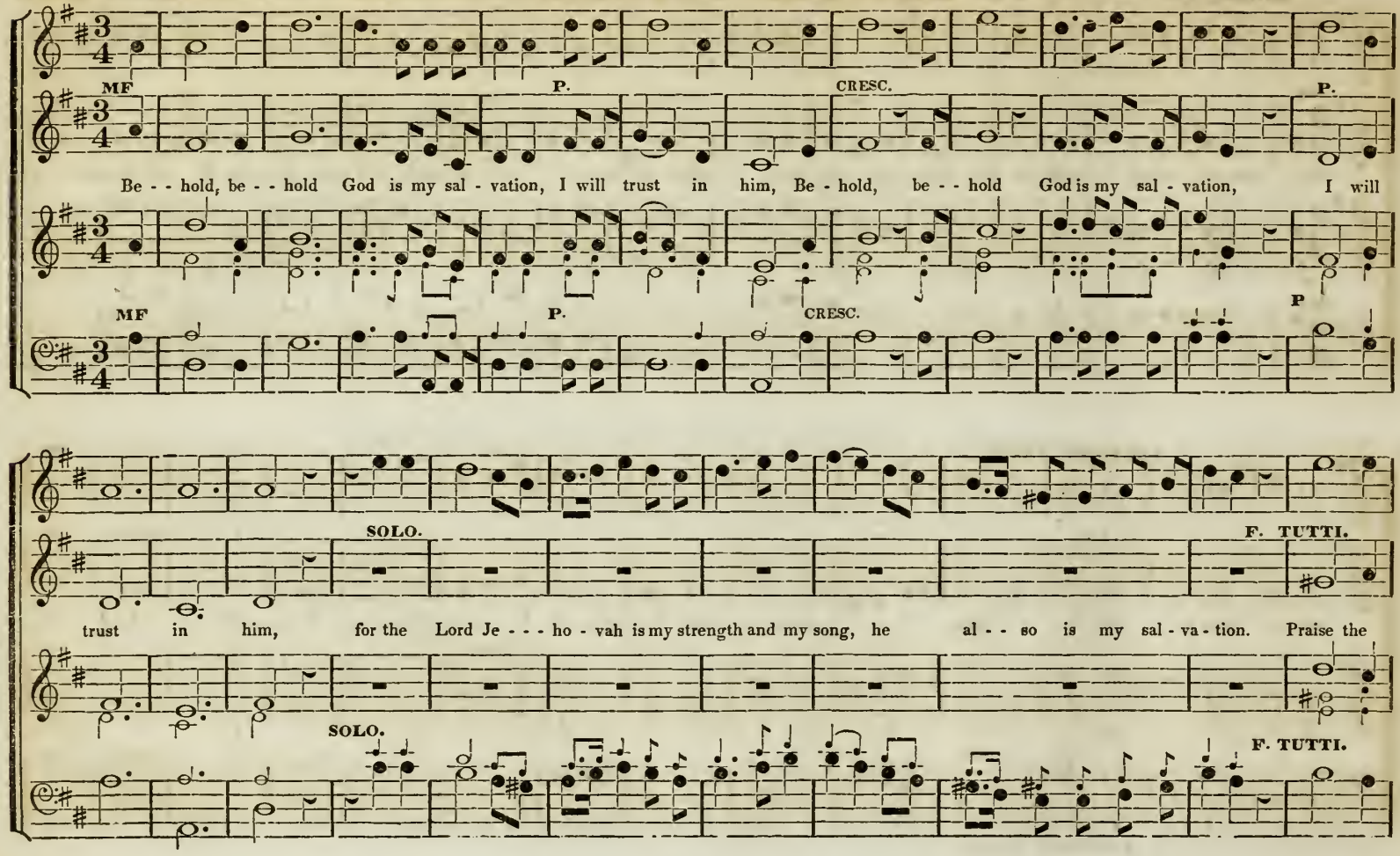
THE GRACE OF OUR LORD. Sentence.

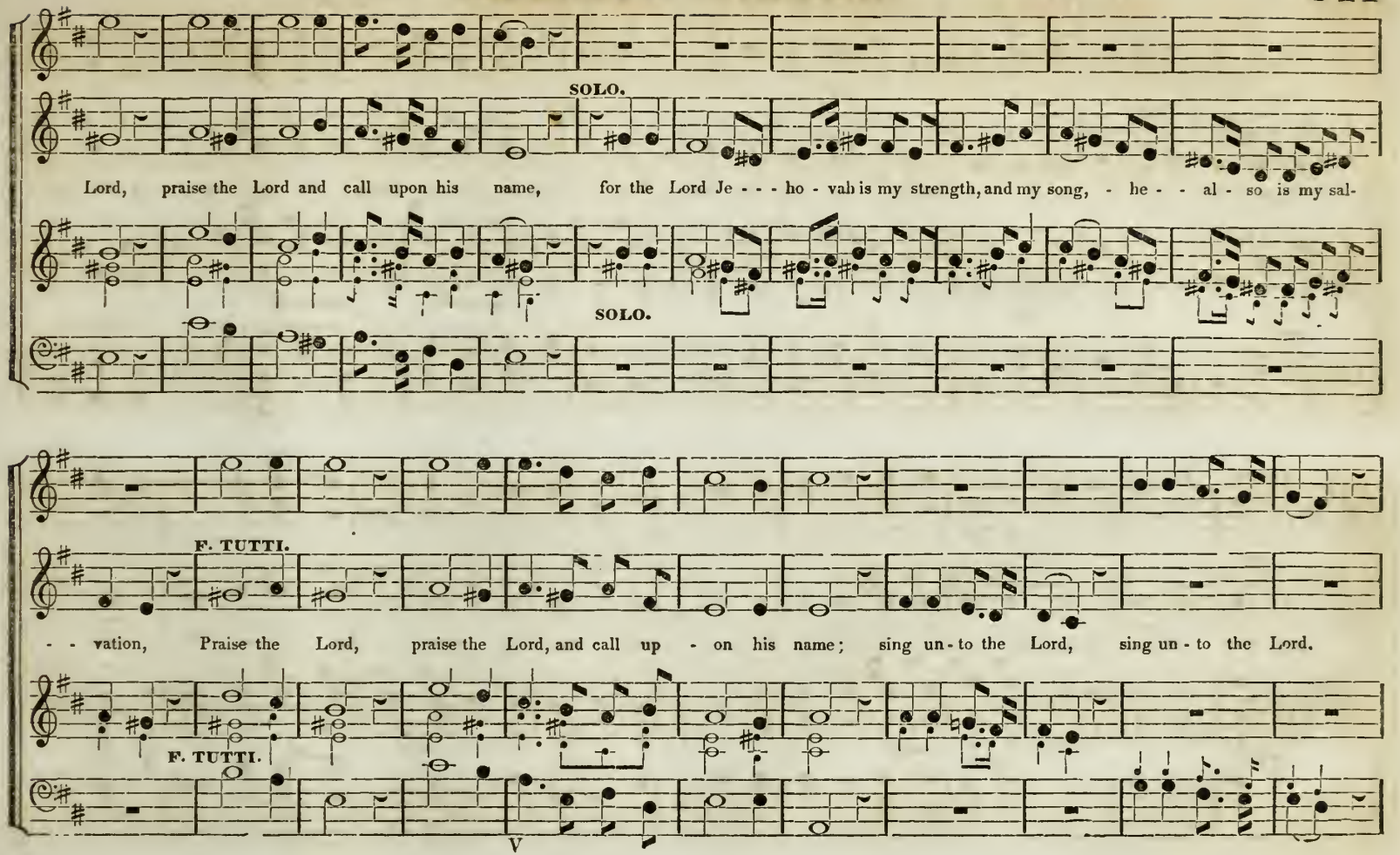



MF
To God the father, God the Son, And God - the spirit three in one; Be hon - or, praise, and glo - ry given, By all on earth - and
MF

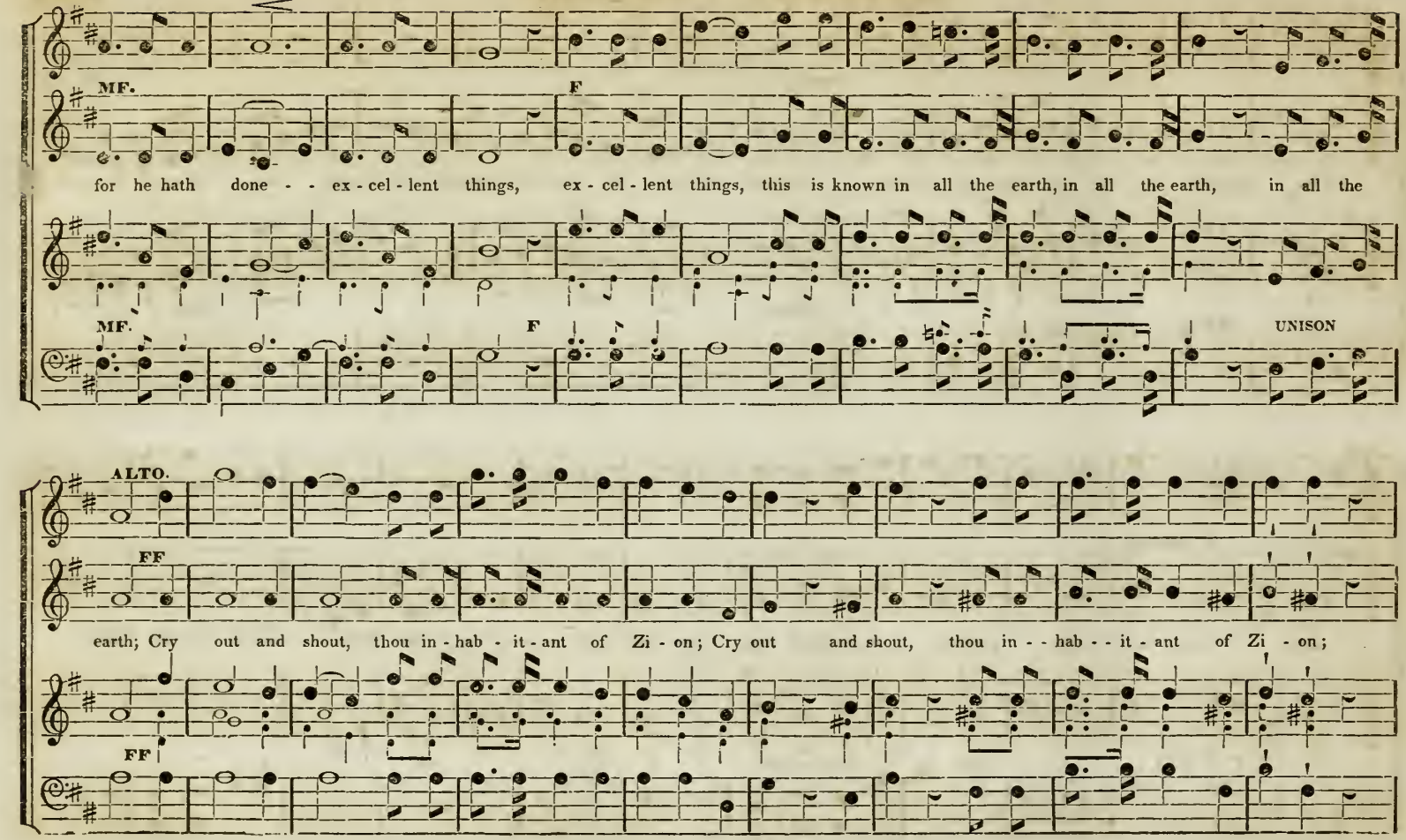

ALLEGRO ASSAI.
FF
DECRESC:
all in heav'n. Hal - le - - - lu - jah, A - - - men, Hal - le - - lu - jah, A - - - men, A - - - men, A - - - men.
FF
DECRESC:
ALLEGRO ASSAI.

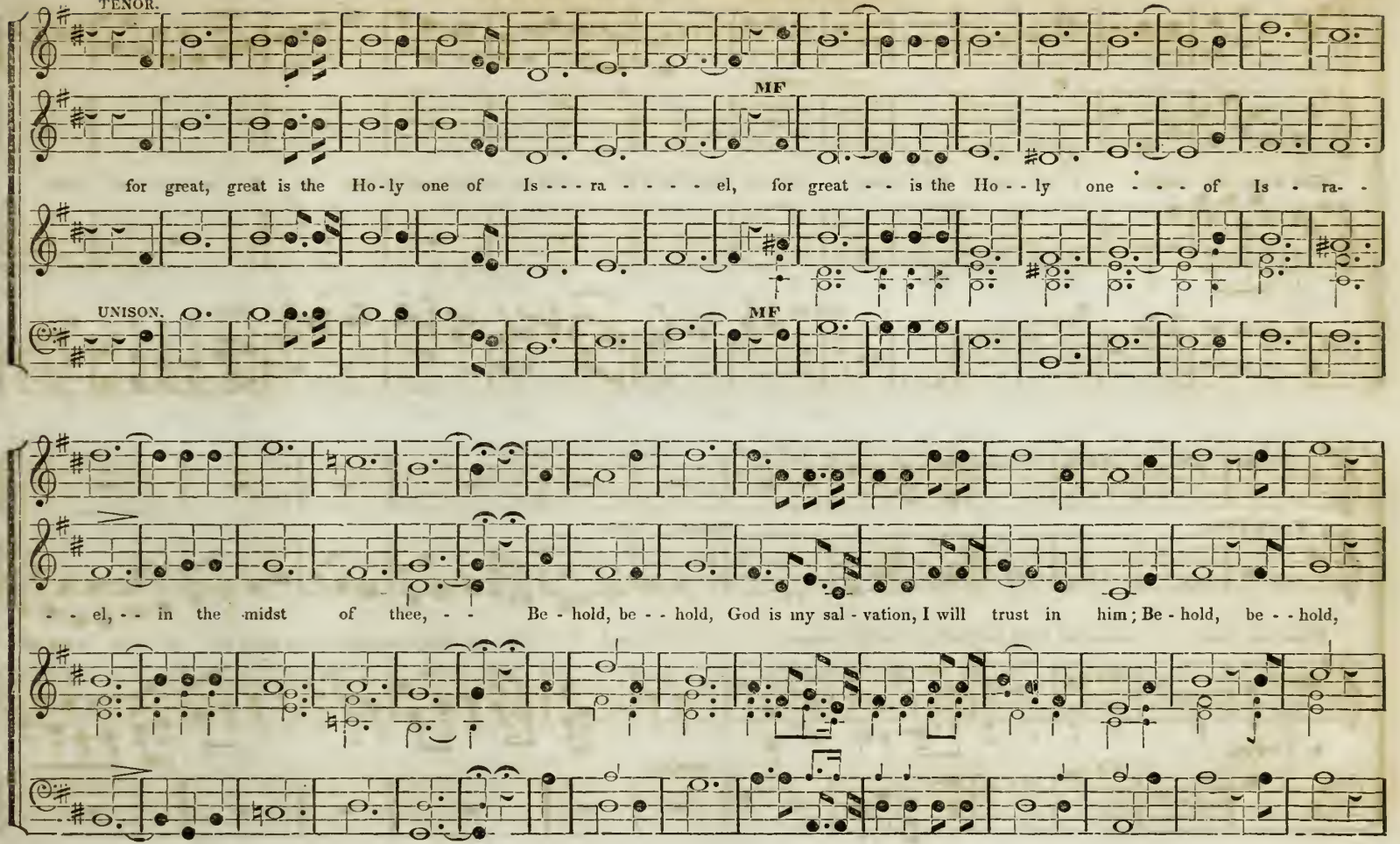
340 ALLEGRO. **BEHOLD GOD IS MY SALVATION.** Motetto.



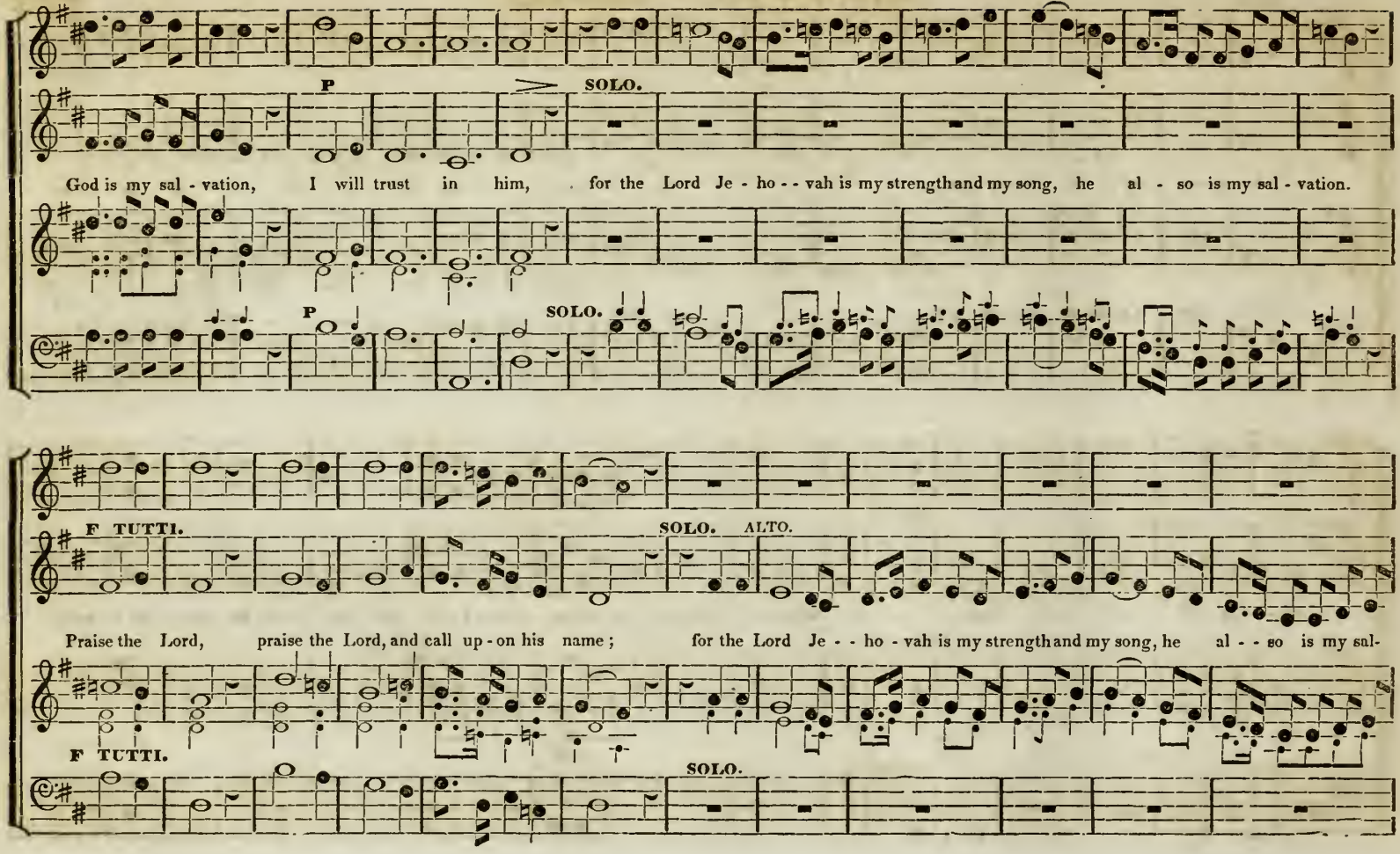

SOLO.
Lord, praise the Lord and call upon his name, for the Lord Je - - - ho - vah is my strength, and my song, - he - - al - so is my sal-
SOLO.
F. TUTTI.
- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord.
F. TUTTI.

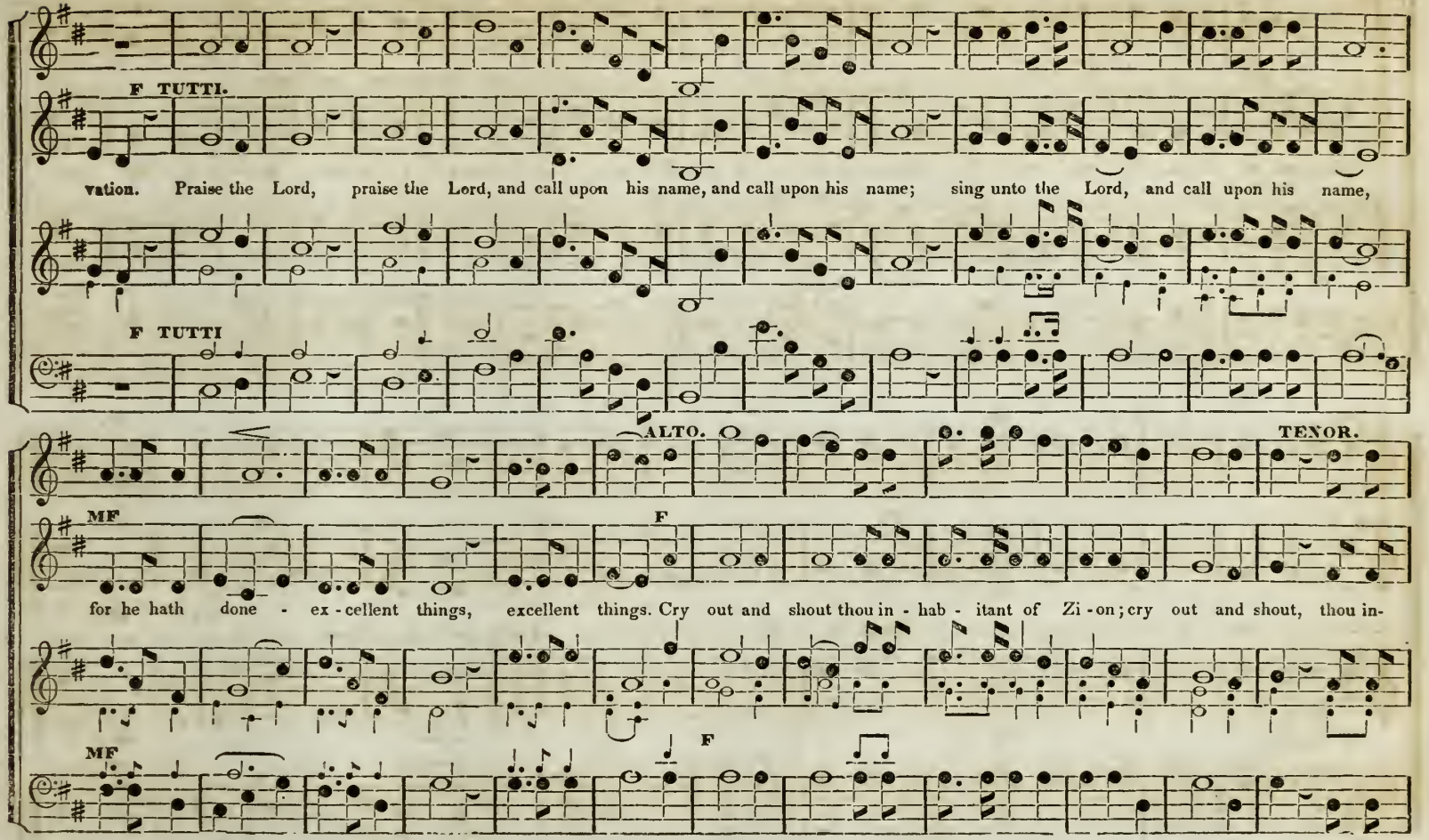
MOTETTO. Continued.



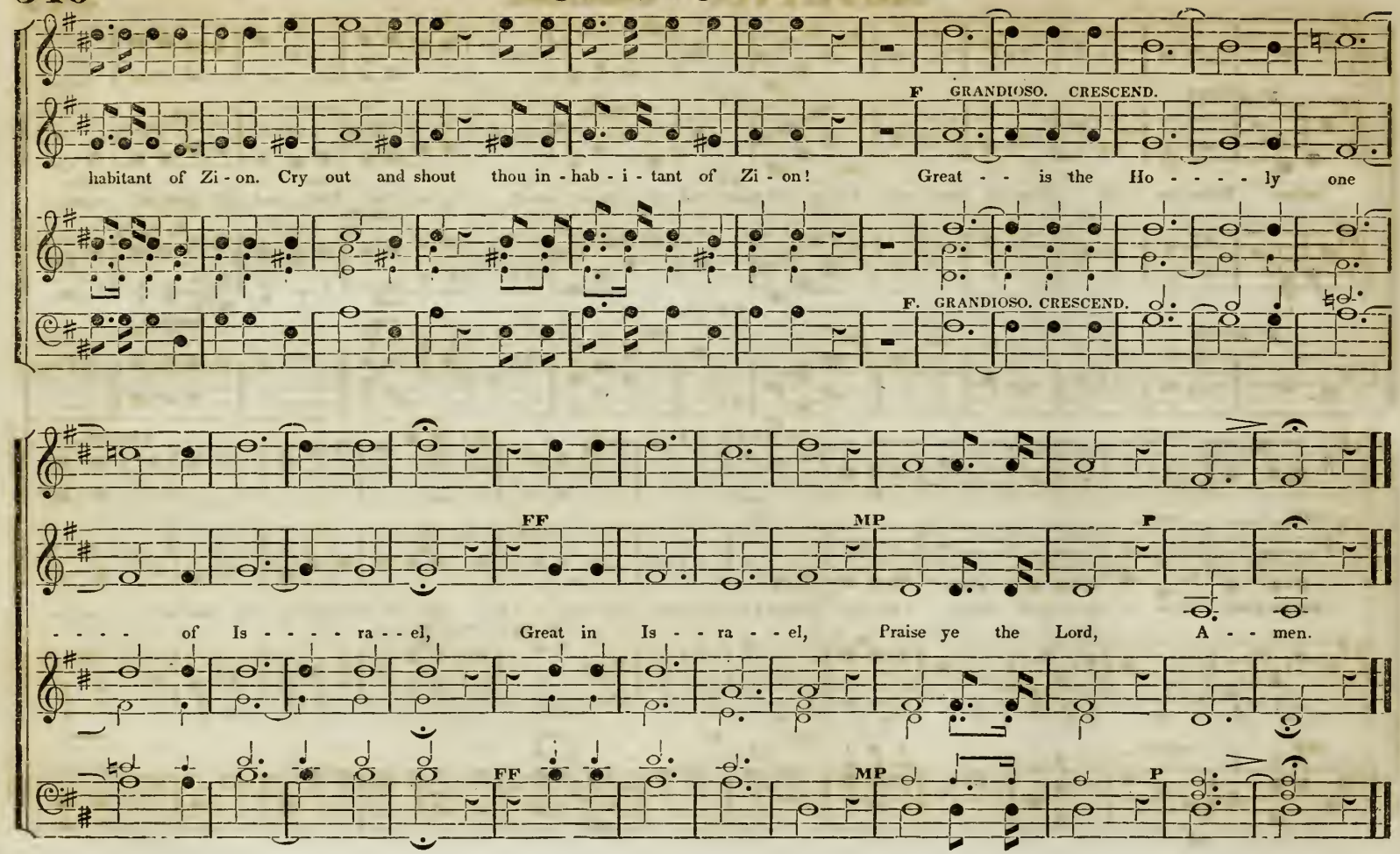

TENOR.
MF
for great, great is the Ho-ly one of Is - - - ra - - - - el, for great - - is the Ho - - ly one - - - of Is - ra- -
UNISON.
MF
- - el, - - in the midst of thee, - - Be - hold, be - - hold, God is my sal - vation, I will trust in him; Be - hold, be - - hold,

MOTETTO. Continued.




F TUTTI.
vation. Praise the Lord, praise the Lord, and call upon his name, and call upon his name; sing unto the Lord, and call upon his name,
F TUTTI
ALTO.
TENOR.
MF
F
for he hath done - ex - cellent things, excellent things. Cry out and shout thou in - hab - itant of Zi - on; cry out and shout, thou in-
MF
F

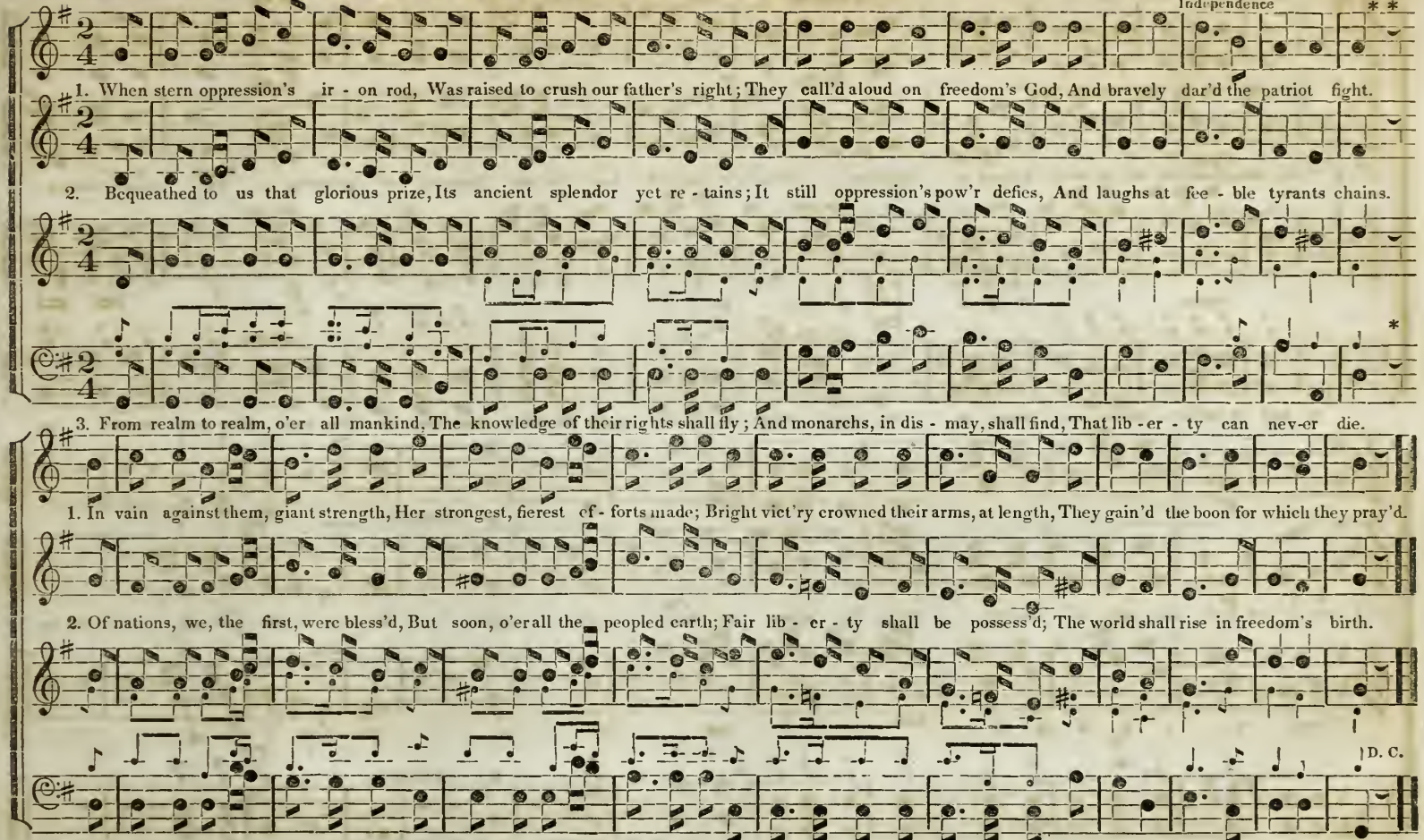
MOTETTO. Continued.



UN POCO ALLEGRETTO.

INDEPENDENCE. L. M. Two Stanzas.

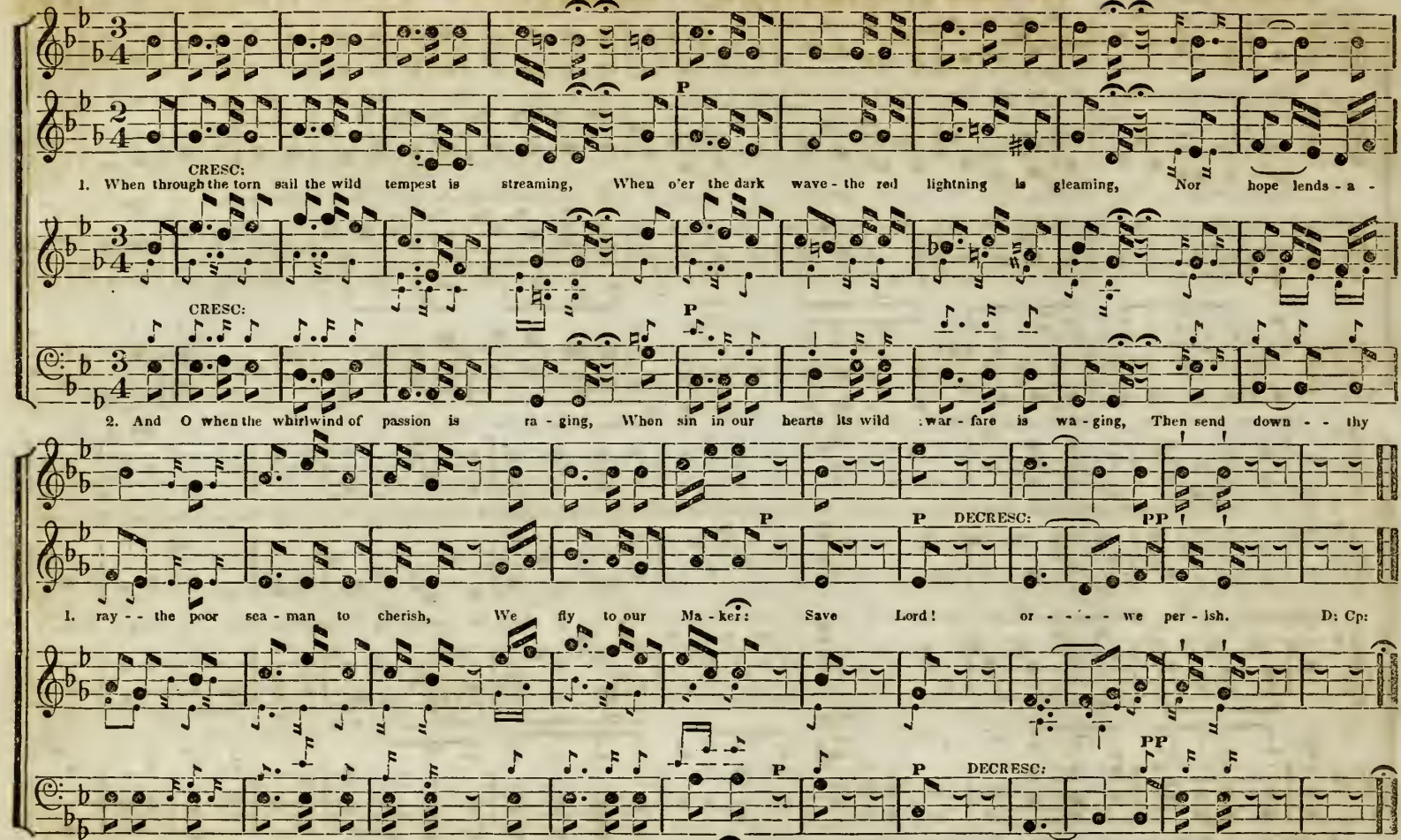
Patriotic Hymn. For Anniversary's of American Independence



ANDANTINO QUASI ALLEGRETTO.

SAVE LORD, OR WE PERISH!

Hymn.

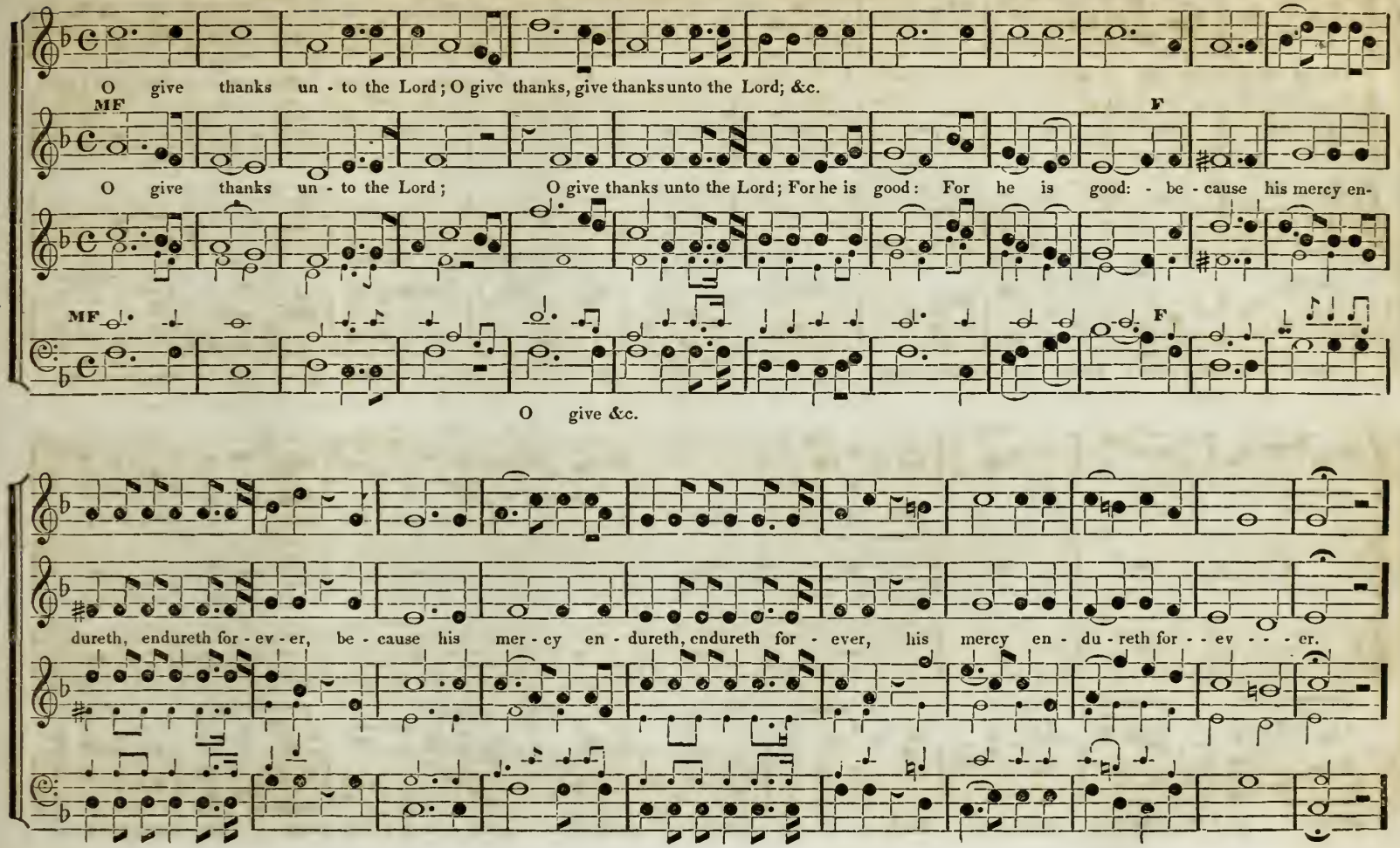


ALLEGRO MOLTO.

O GIVE THANKS.

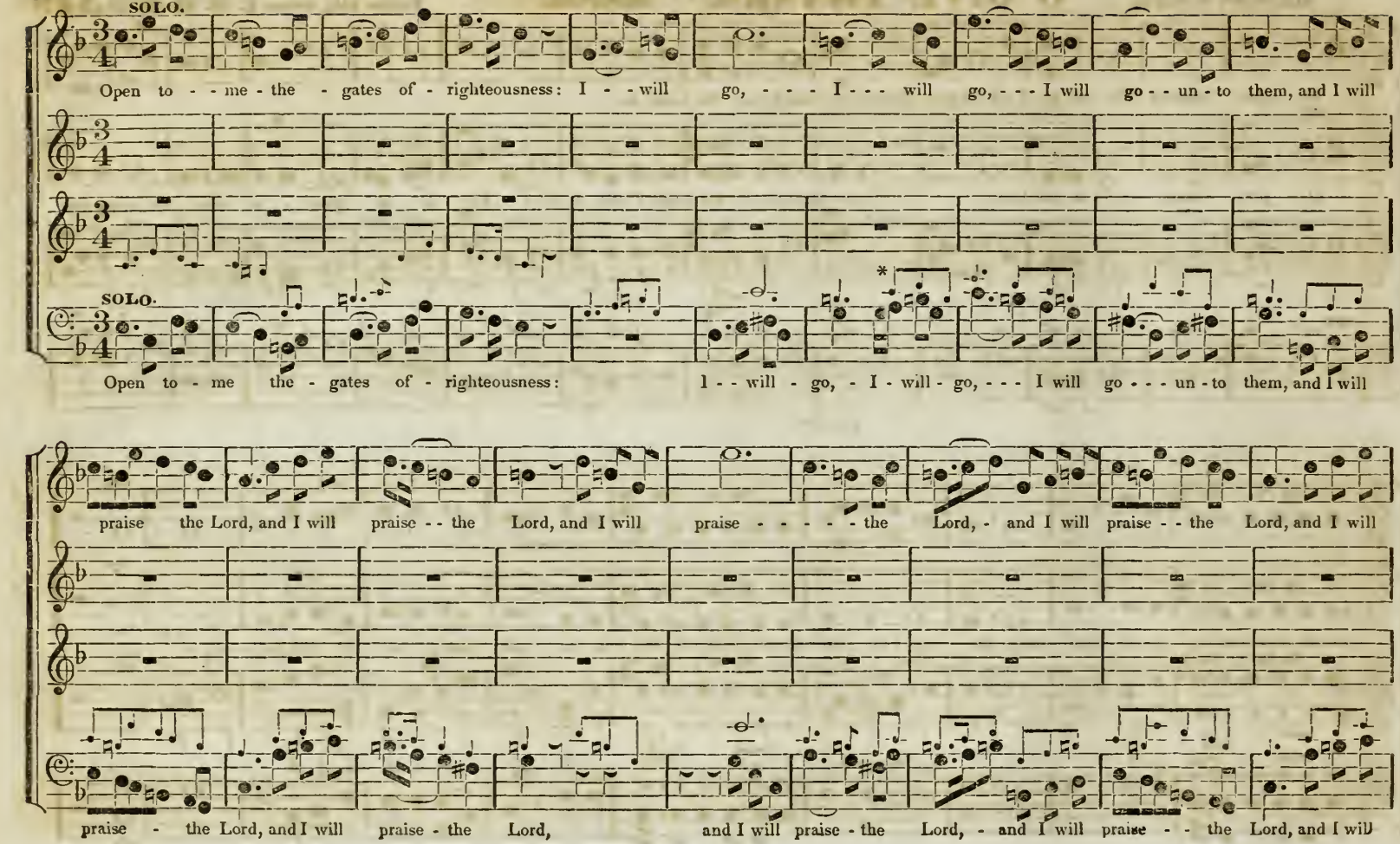
Motetto.

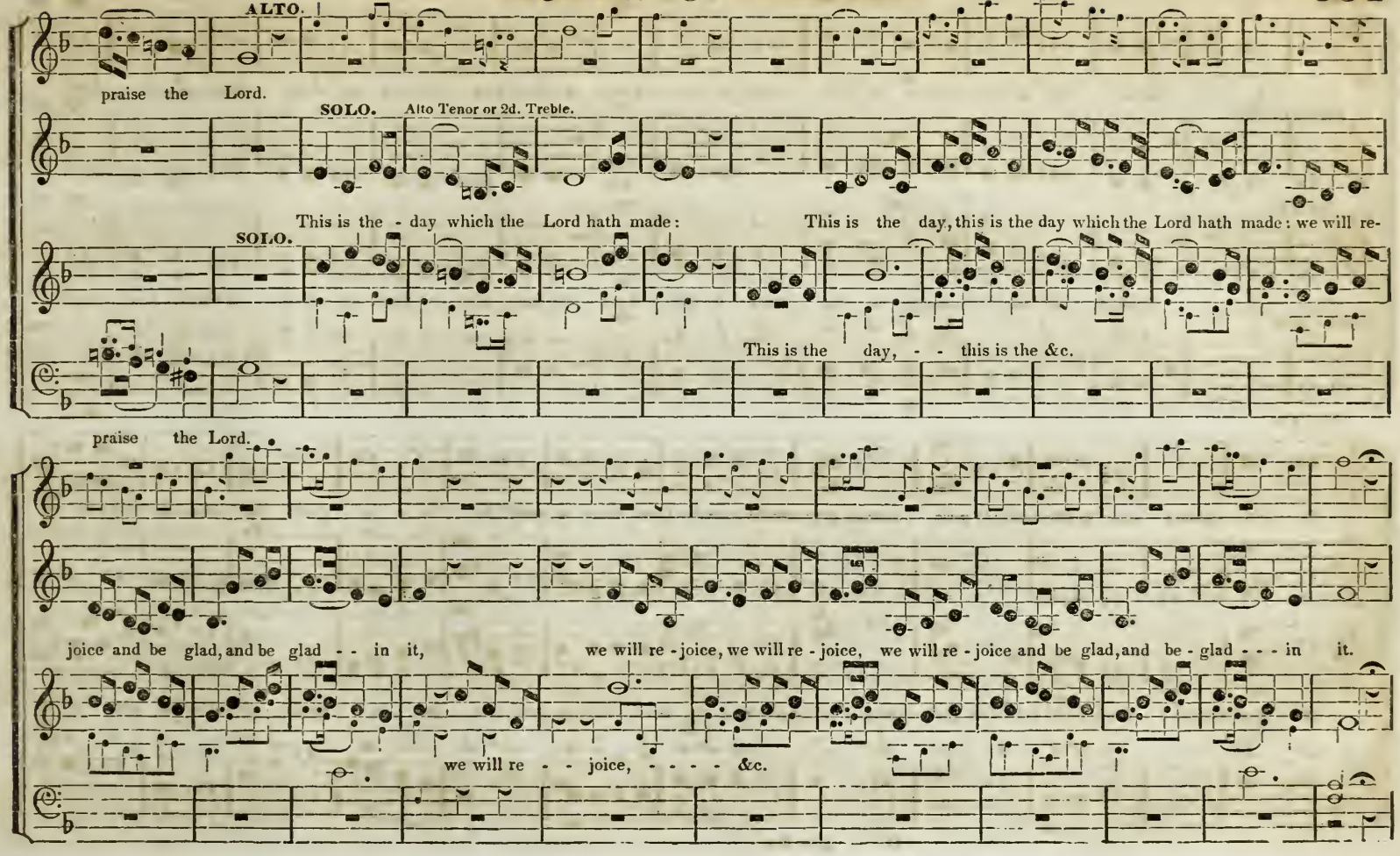
Psalm 118, verses 1. 19. 24. 26. 29.



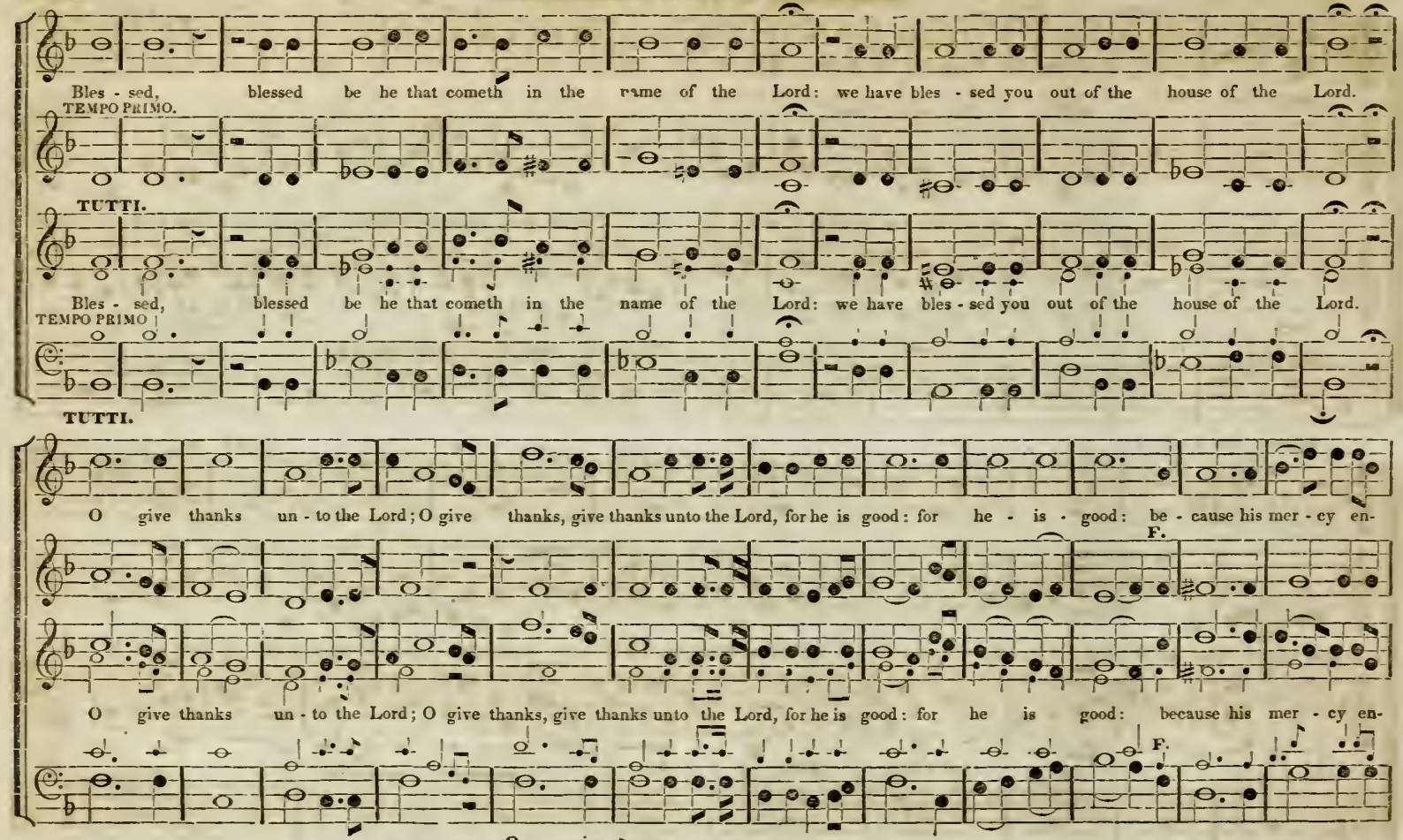
ALLEGRETTO.

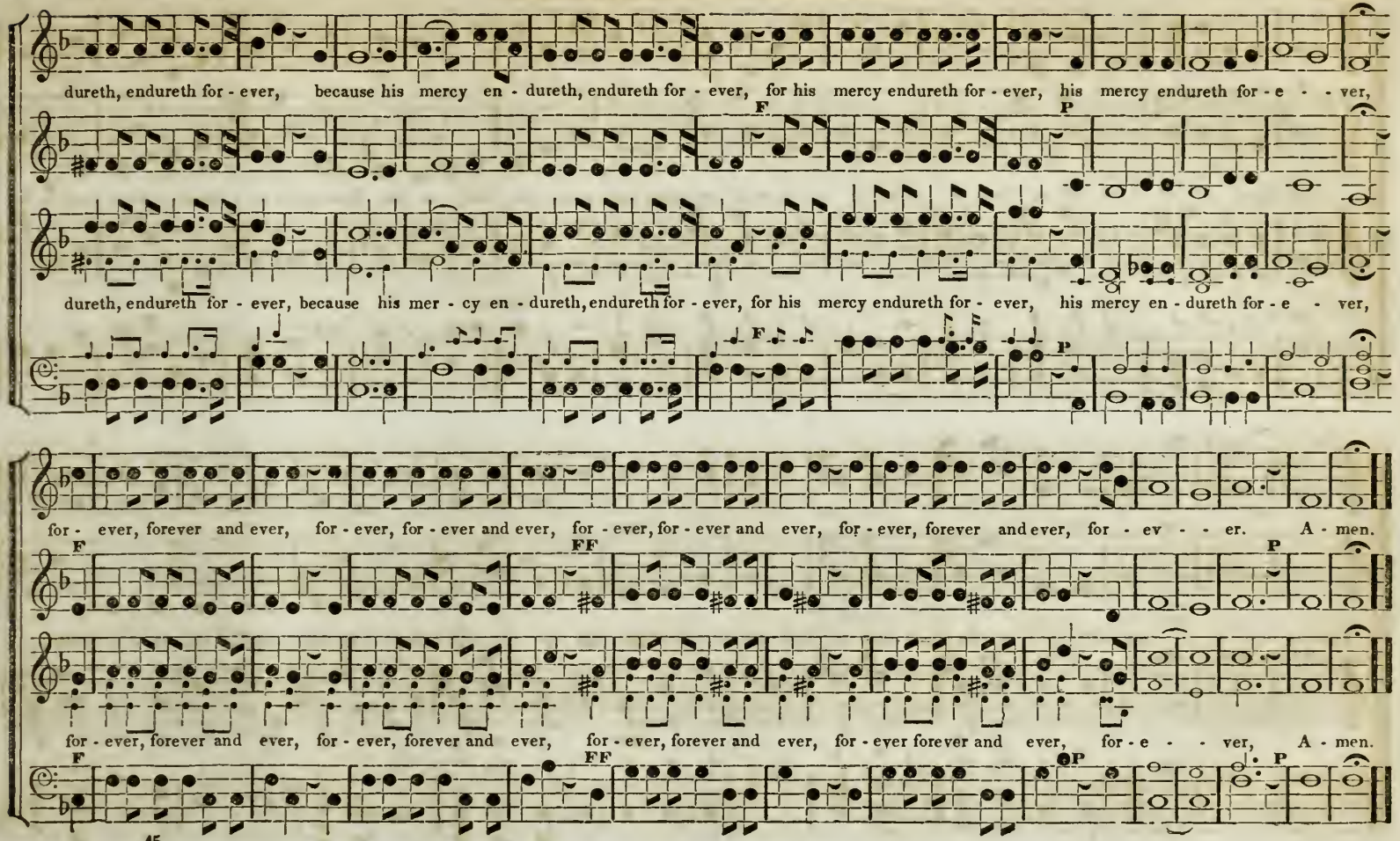
MOTETTO. Continued.



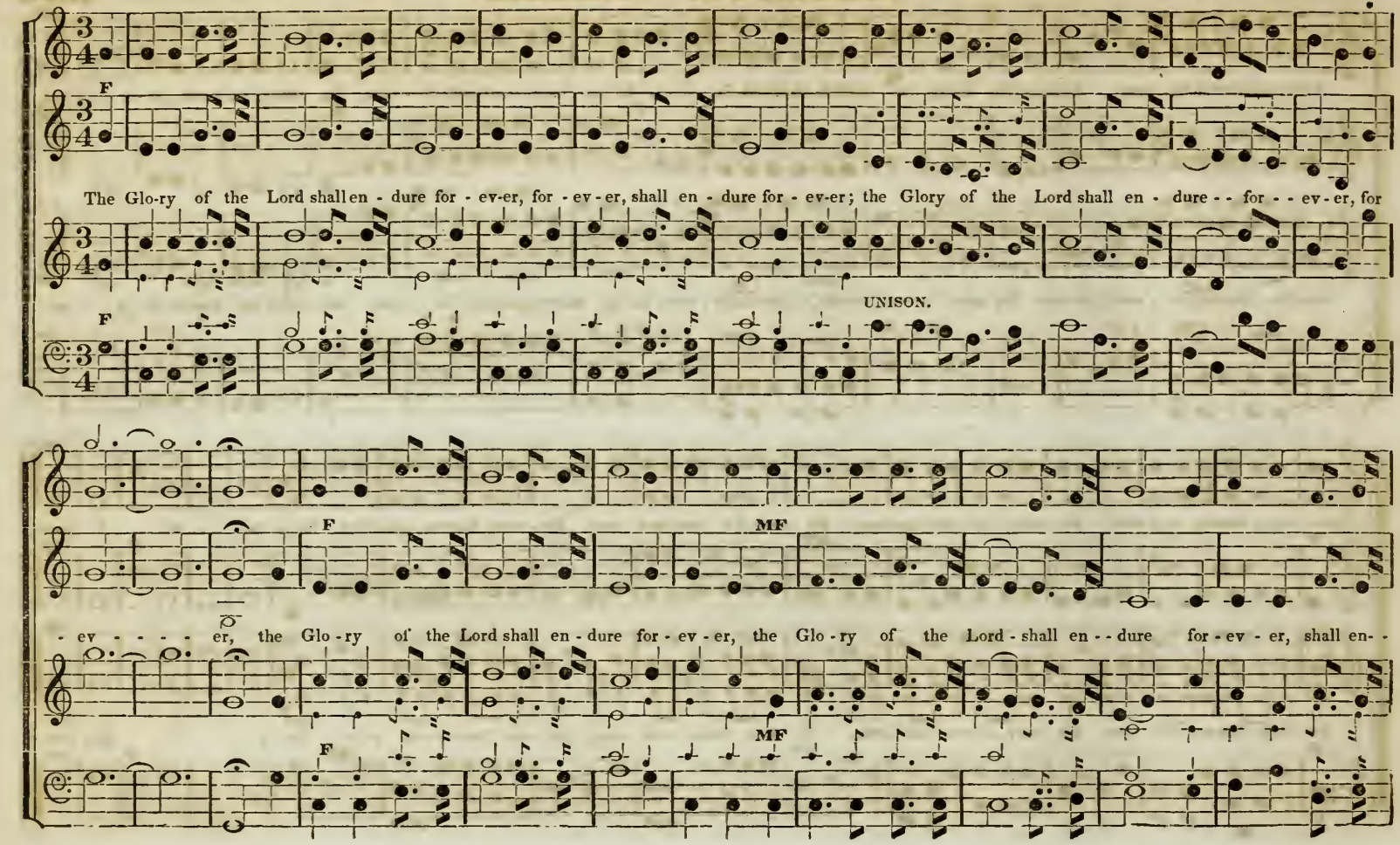

ALTO.
praise the Lord.
SOLO. Alto Tenor or 2d. Treble.
This is the - day which the Lord hath made:
This is the day, this is the day which the Lord hath made: we will re-
SOLO.
This is the day, - - this is the &c.
praise the Lord.
joice and be glad, and be glad - - in it,
we will re - joice, we will re - joice, we will re - joice and be glad, and be - glad - - - in it.
we will re - - joice, - - - - &c.

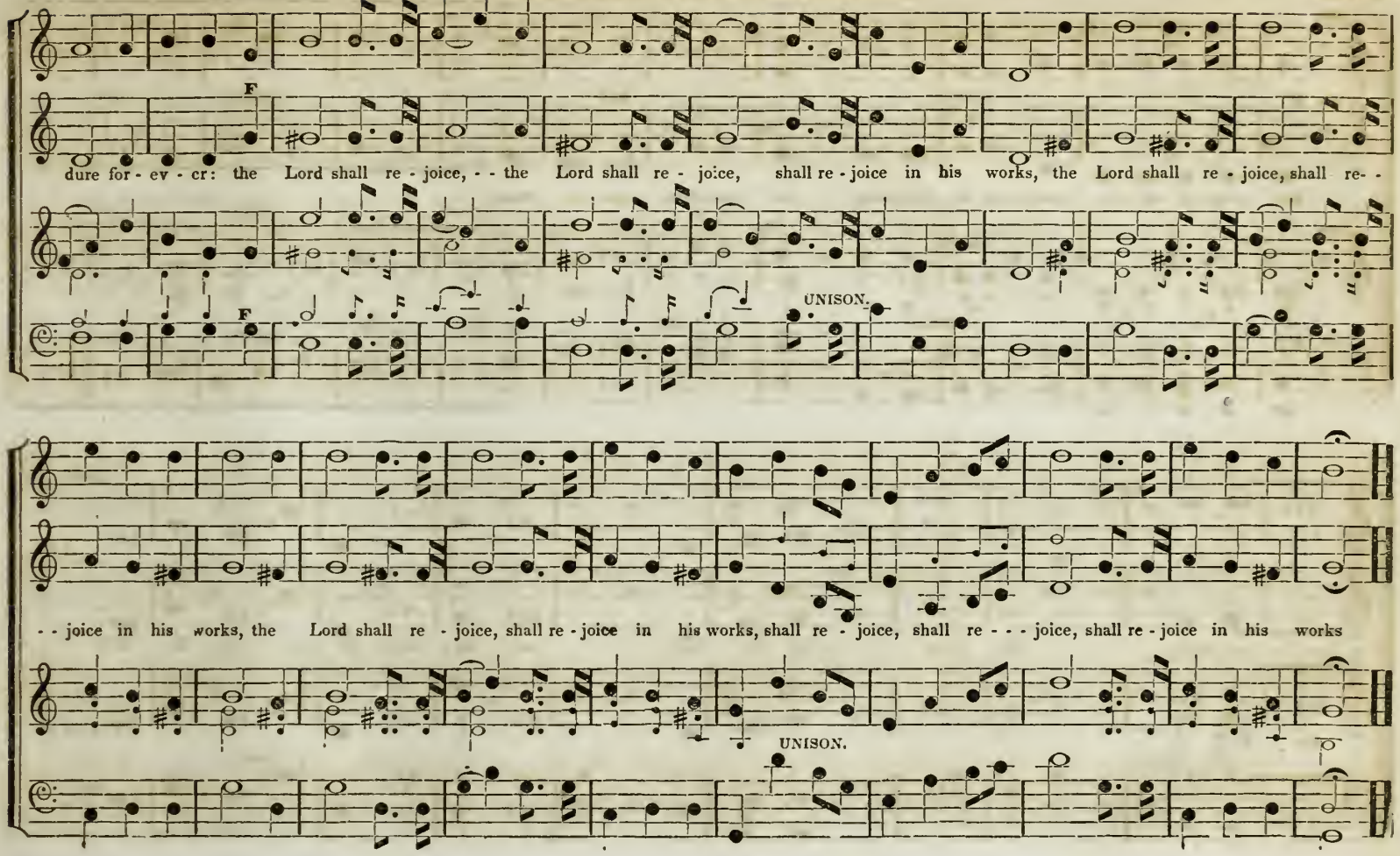
MOTETTO. Continued.



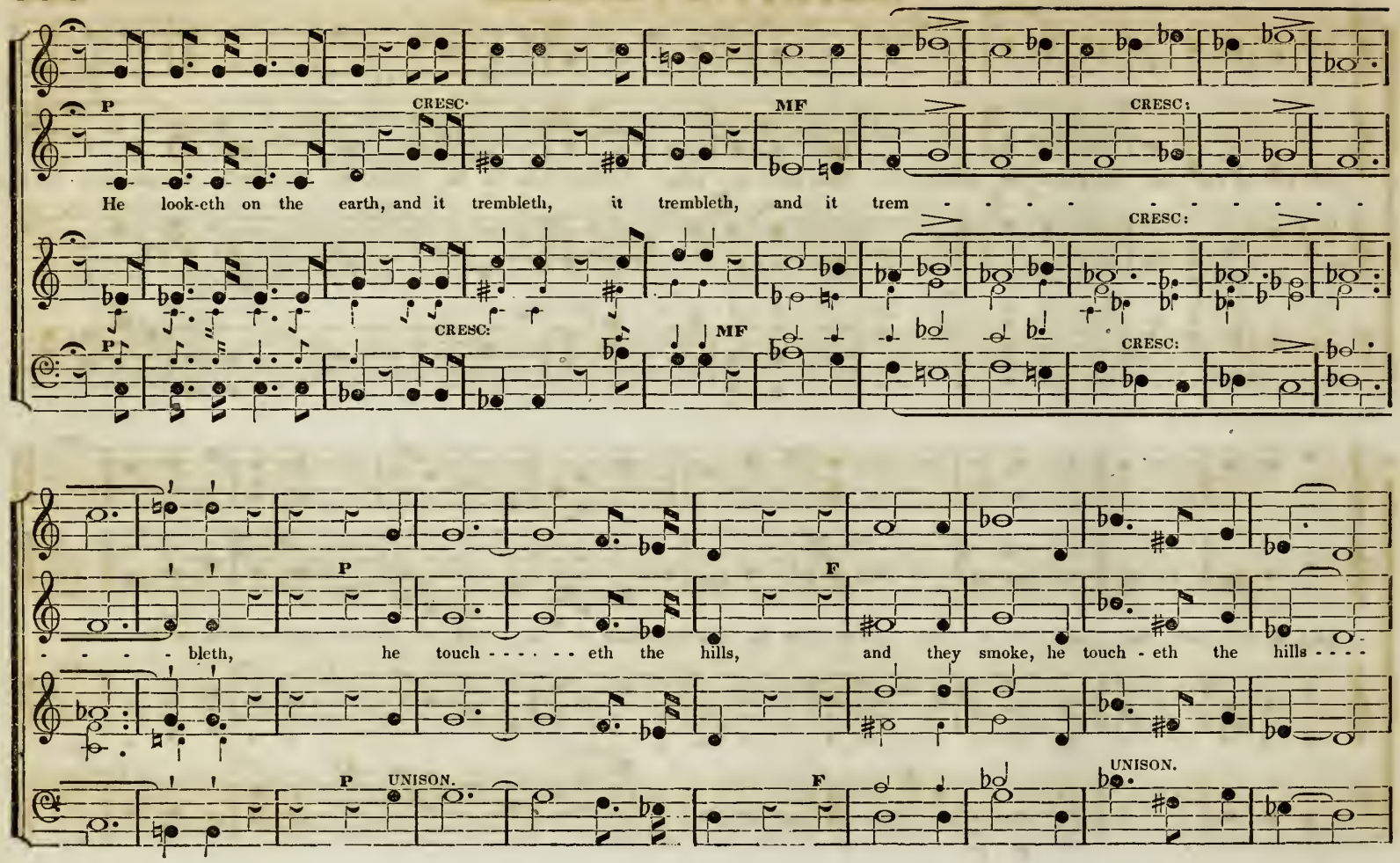

dureth, endureth for - ever, because his mercy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy endureth for - e - - ver,
F
P
dureth, endureth for - ever, because his mer - cy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy en - dureth for - e - ver,
F.
P
for - ever, forever and ever, for - ever, for - ever and ever, for - ever, for - ever and ever, for - ever, forever and ever, for - ev - - er. A - men.
F
FF
P
for - ever, forever and ever, for - ever, forever and ever, for - ever, forever and ever, for - ever forever and ever, for - e - - ver, A - men.
F
FF
P
P

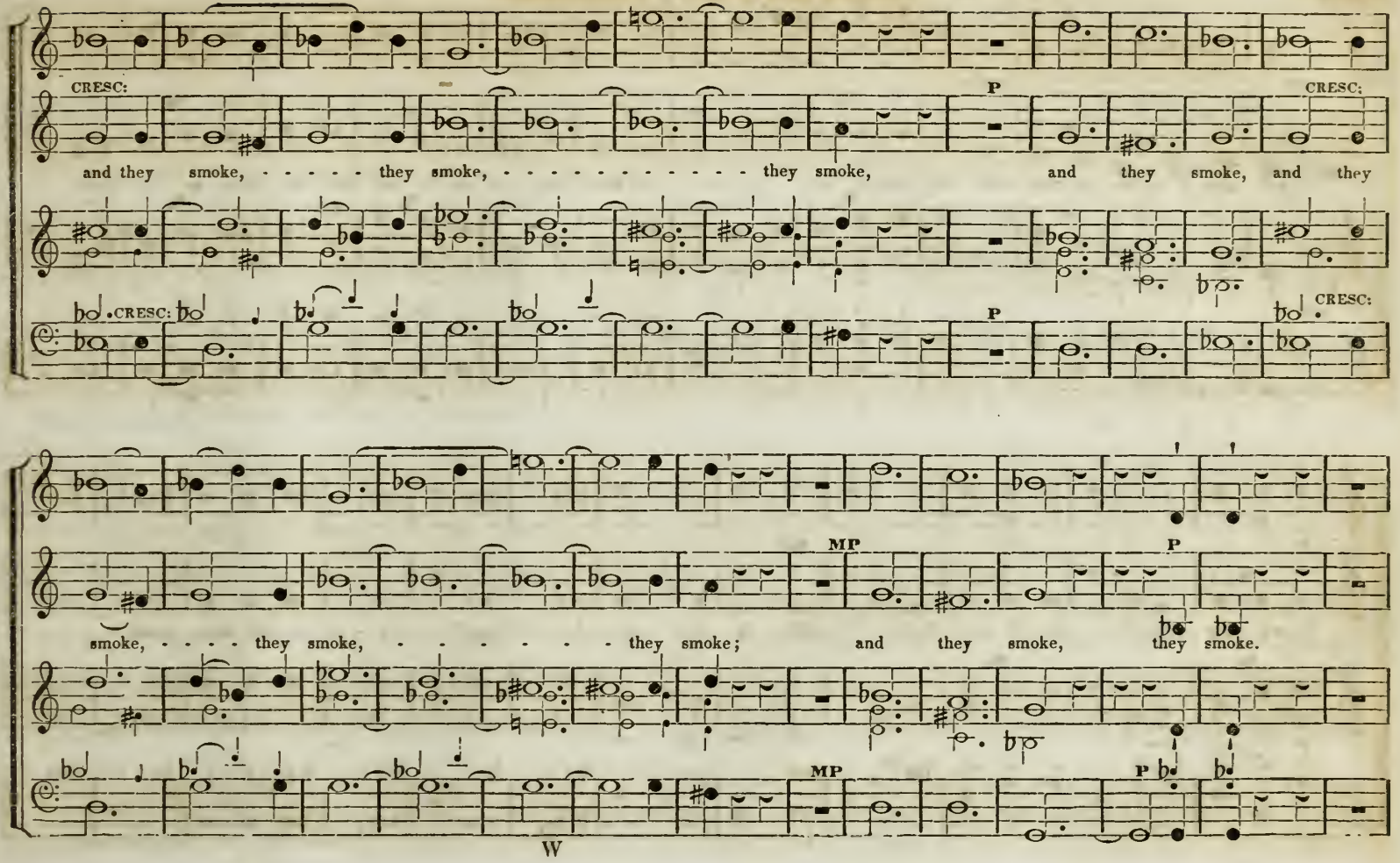
354 ALLEGRO ASSAI. **THE GLORY OF THE LORD.** Motetto. Psalm 104. v. 31.



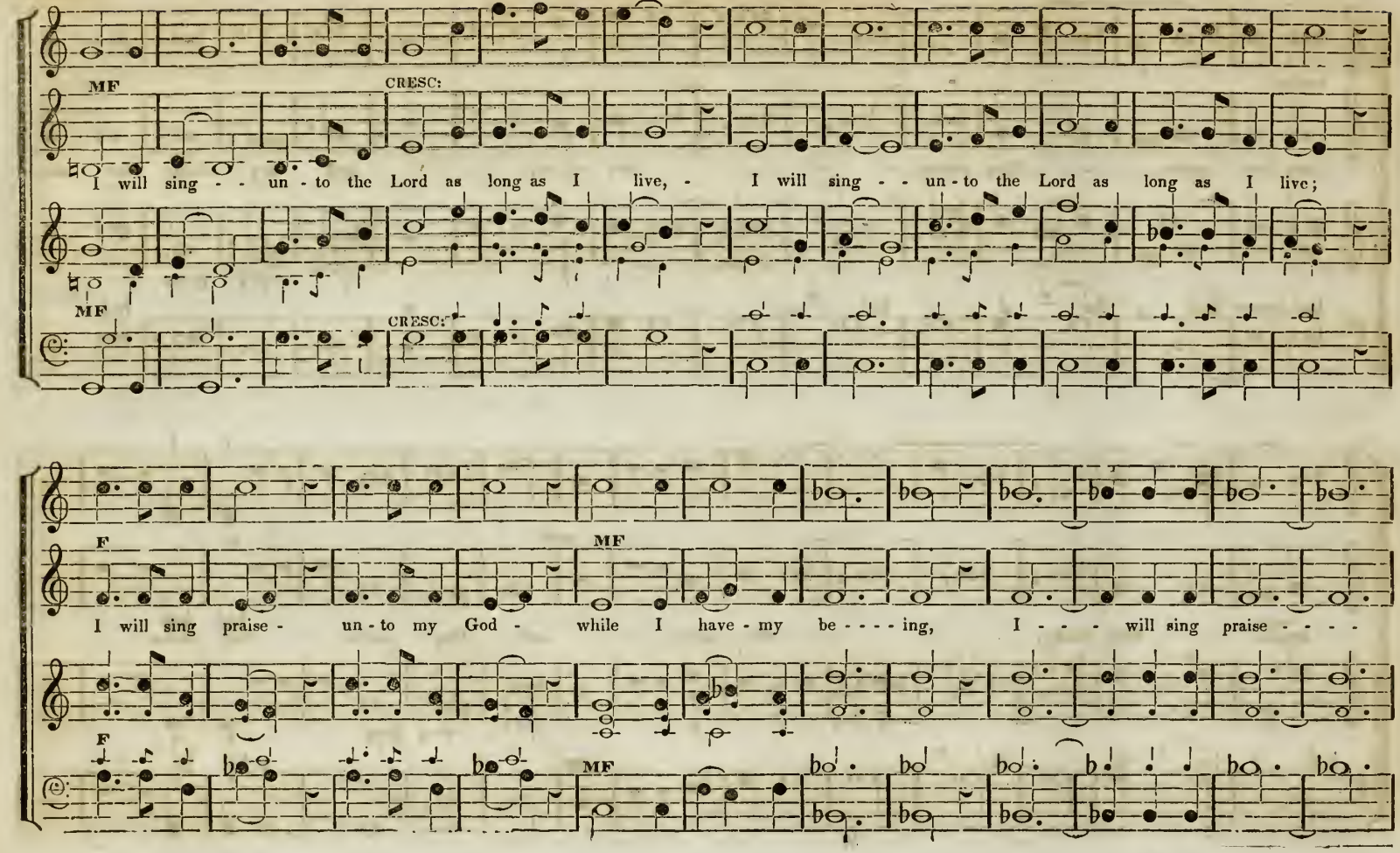

F
dure for - ev - er: the Lord shall re - joice, - - the Lord shall re - joice, shall re - joice in his works, the Lord shall re - joice, shall re- -
F
UNISON.
- - joice in his works, the Lord shall re - joice, shall re - joice in his works, shall re - joice, shall re - - - joice, shall re - joice in his works
UNISON.

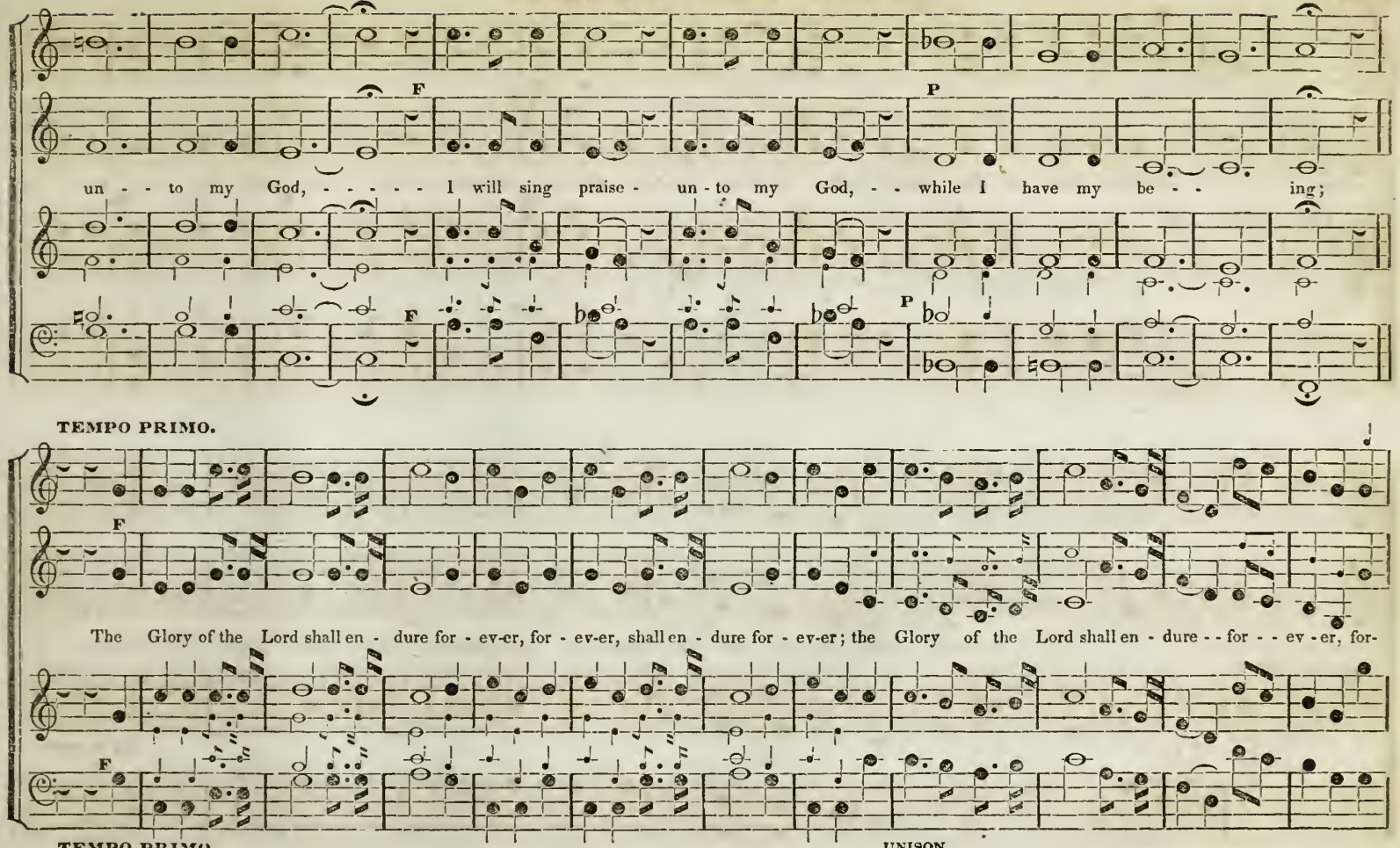
MOTETTO Continued.



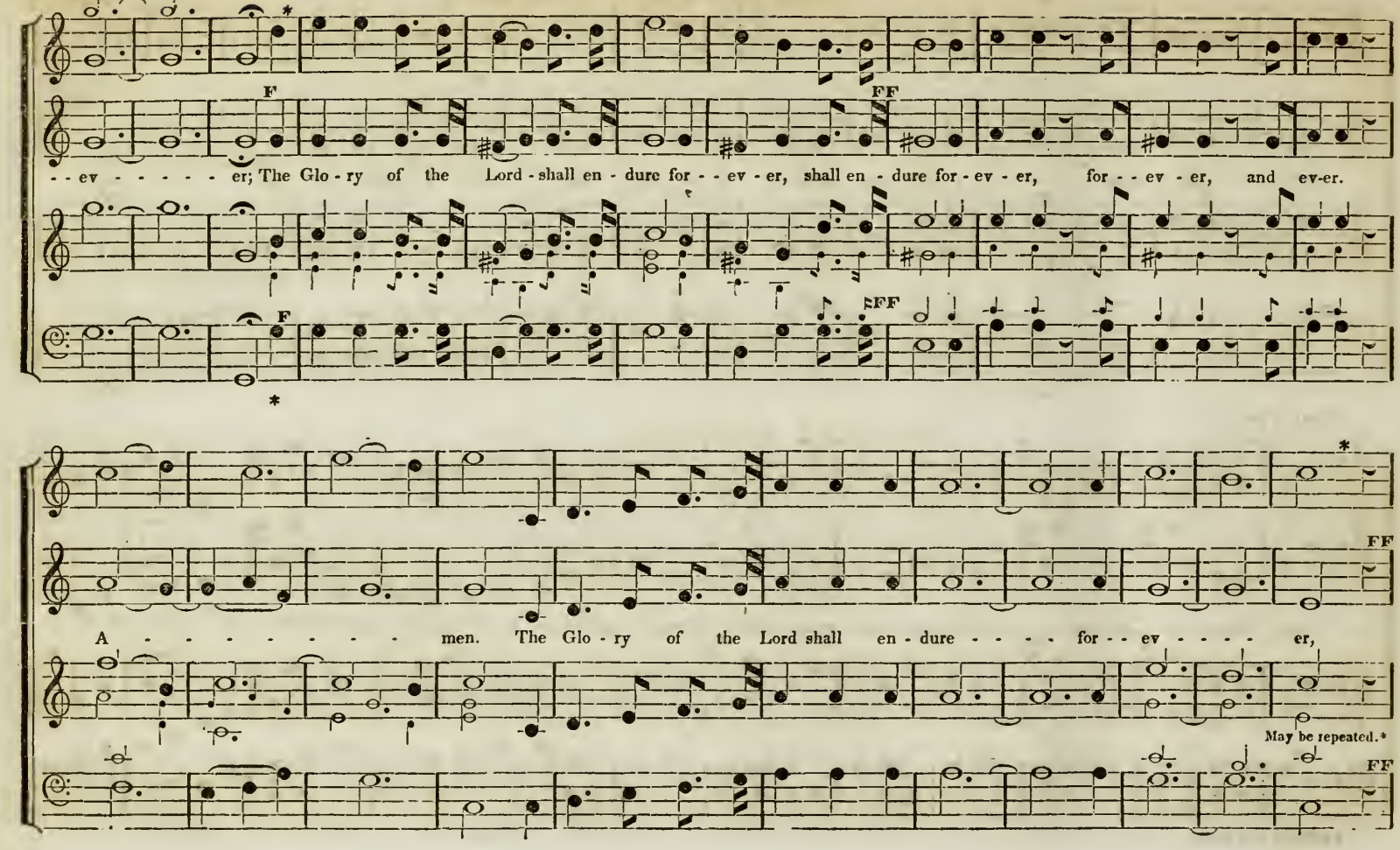

CRESC:
P
CRESC:
and they smoke, they smoke, they smoke, and they smoke, and they
CRESC:
P
CRESC:
MP
P
smoke, they smoke, they smoke; and they smoke, they smoke.
MP
P

MOTETTO. Continued.

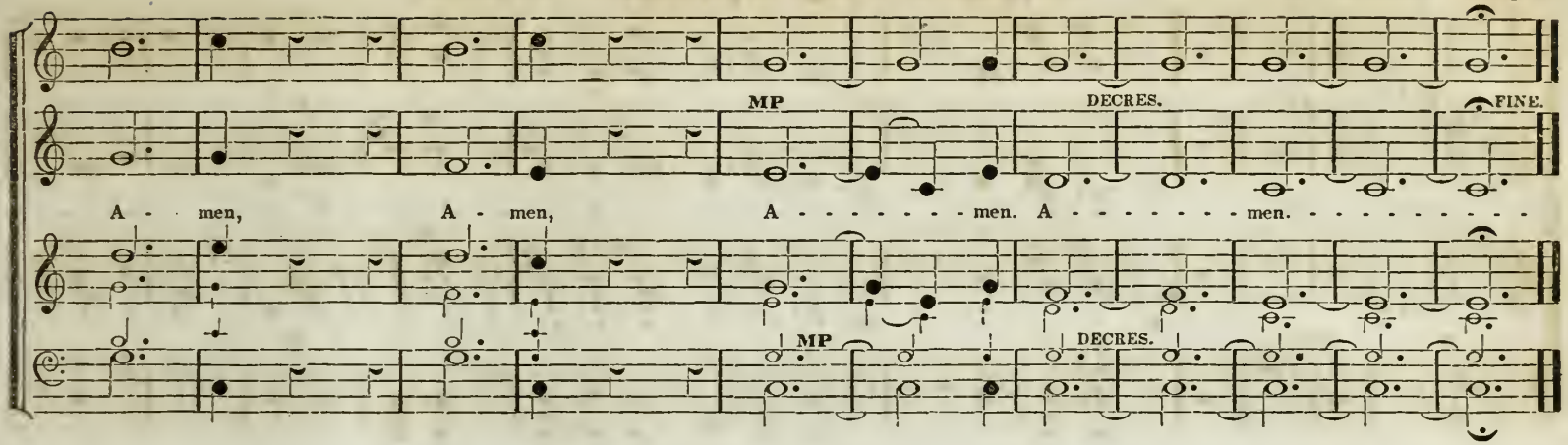



F
P
un - - to my God, - - - - - I will sing praise - un - to my God, - - while I have my be - - ing;
F
P
TEMPO PRIMO.
F
The Glory of the Lord shall en - dure for - ev-er, for - ev-er, shall en - dure for - ev-er; the Glory of the Lord shall en - dure - - for - - ev - er, for-
F
TEMPO PRIMO
UNISON.

MOTETTO. Continued



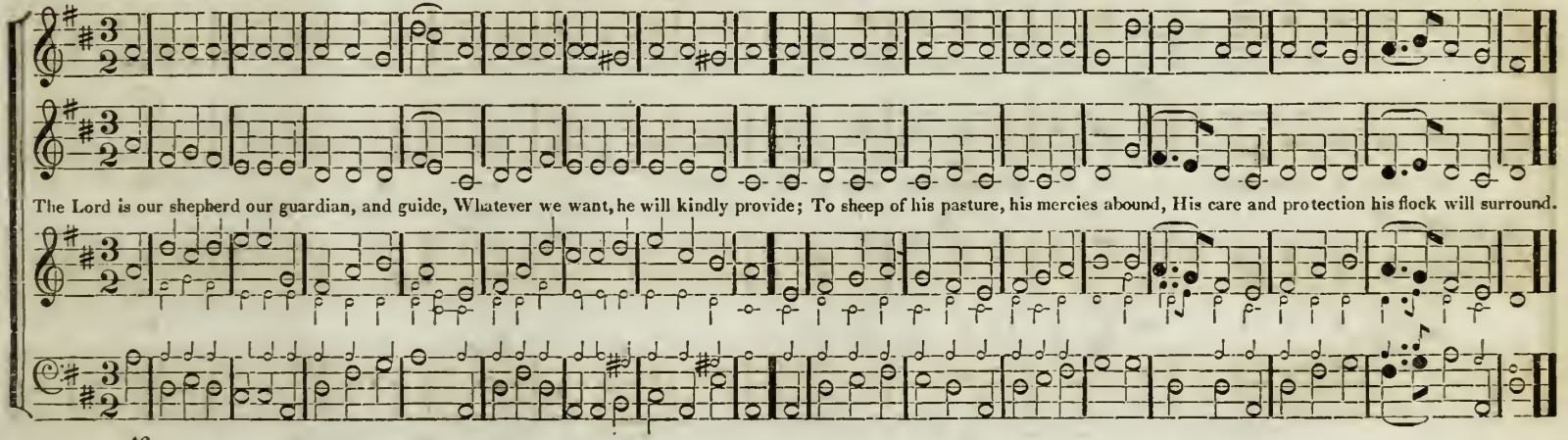
MOTETTO. Continued.



MOUNT HOREB. 11's.

ALLEGRO ASSAI.

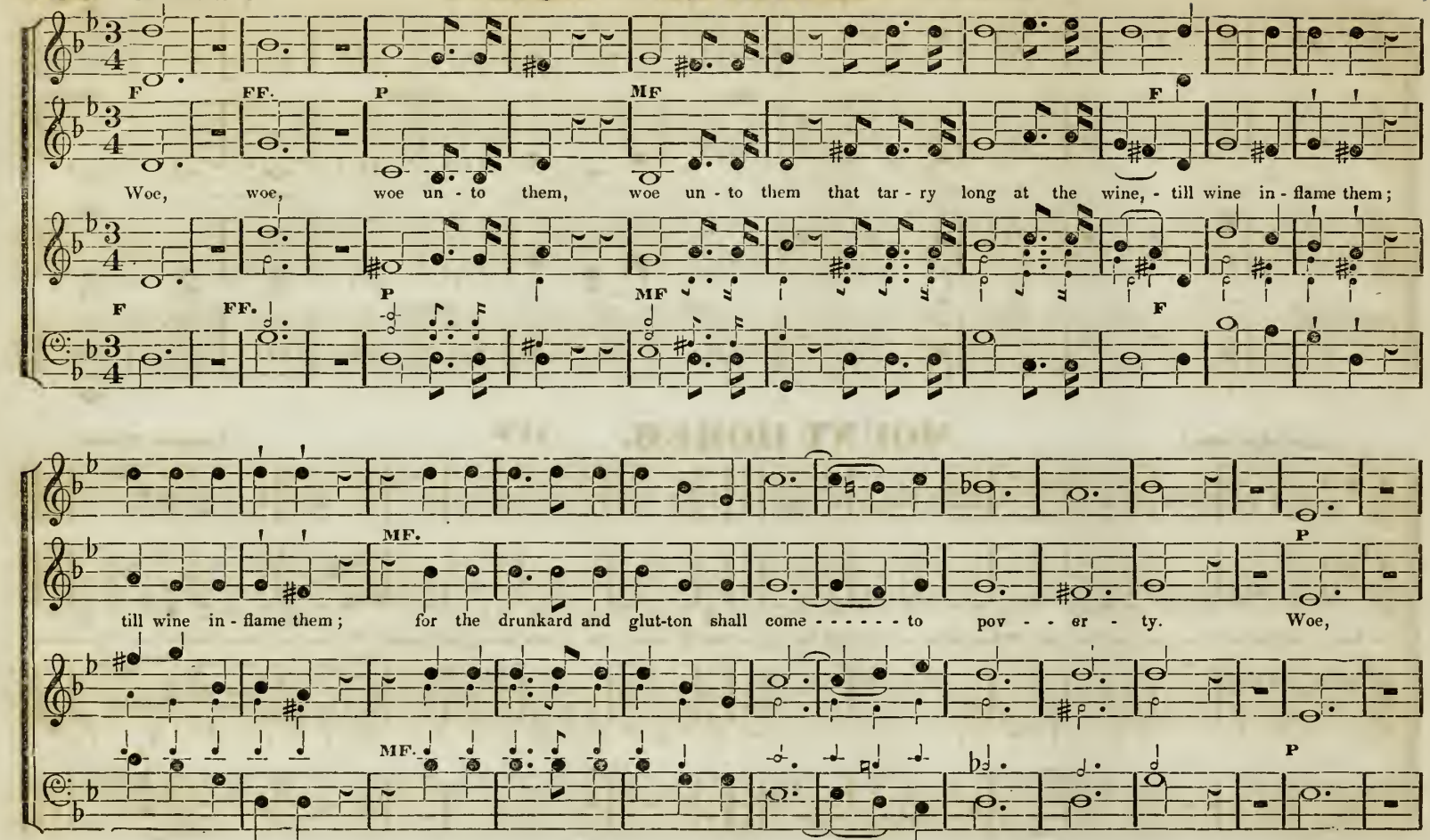
Common Hymn.



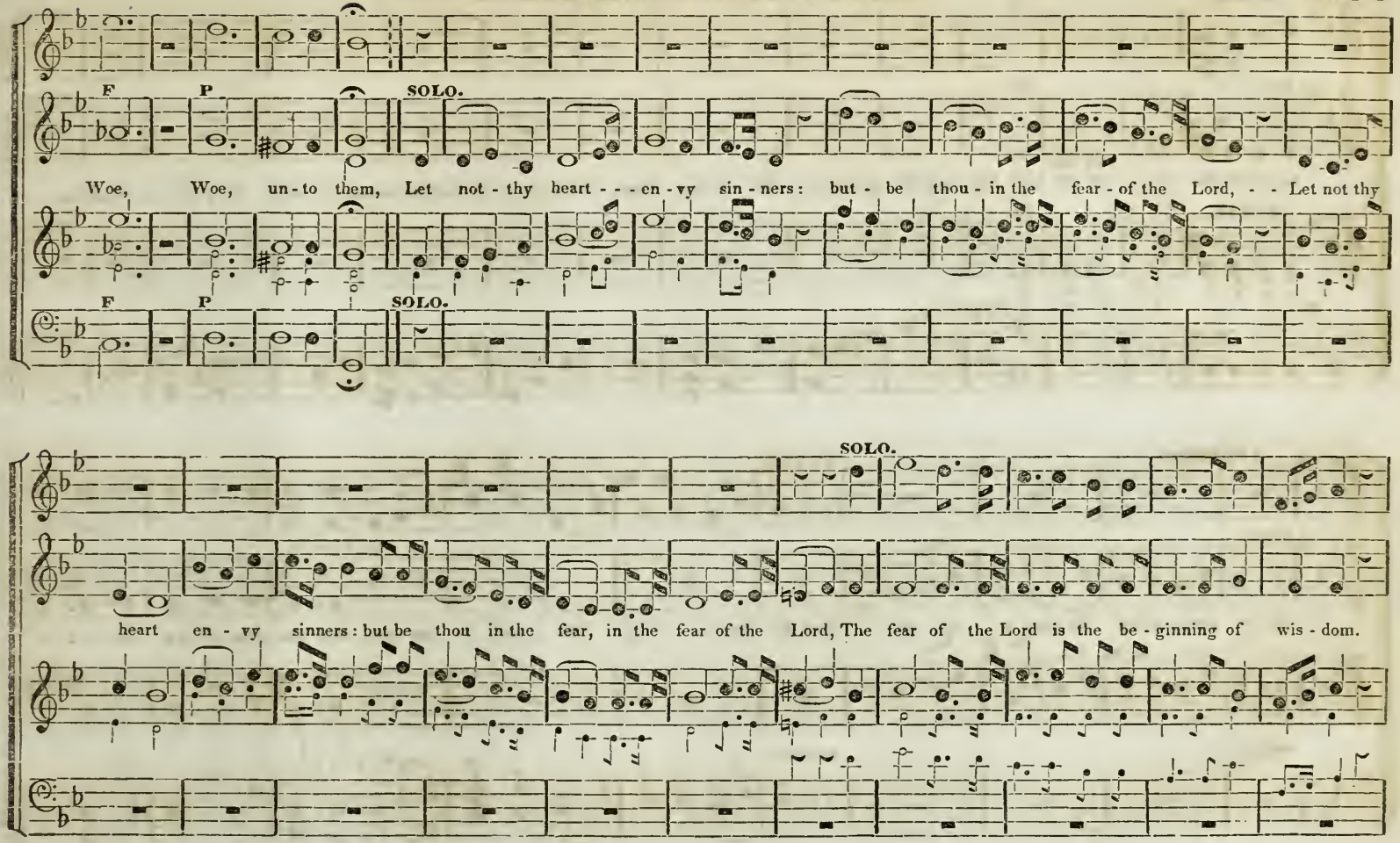
The Lord is our shepherd our guardian, and guide, Whatever we want, he will kindly provide; To sheep of his pasture, his mercies abound, His care and protection his flock will surround.

362 MODERATO.

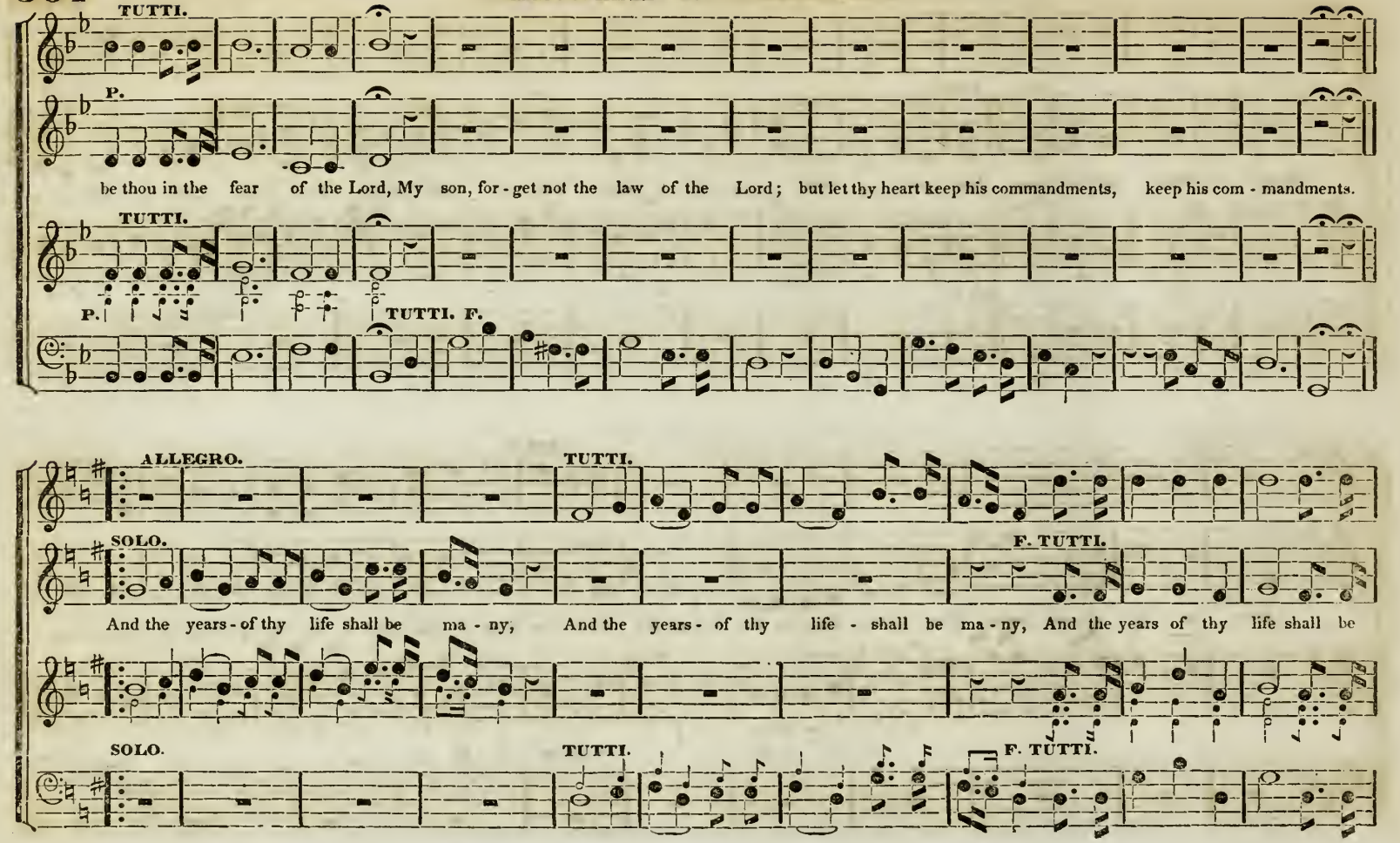
WO UNTO THEM. Anthem.*

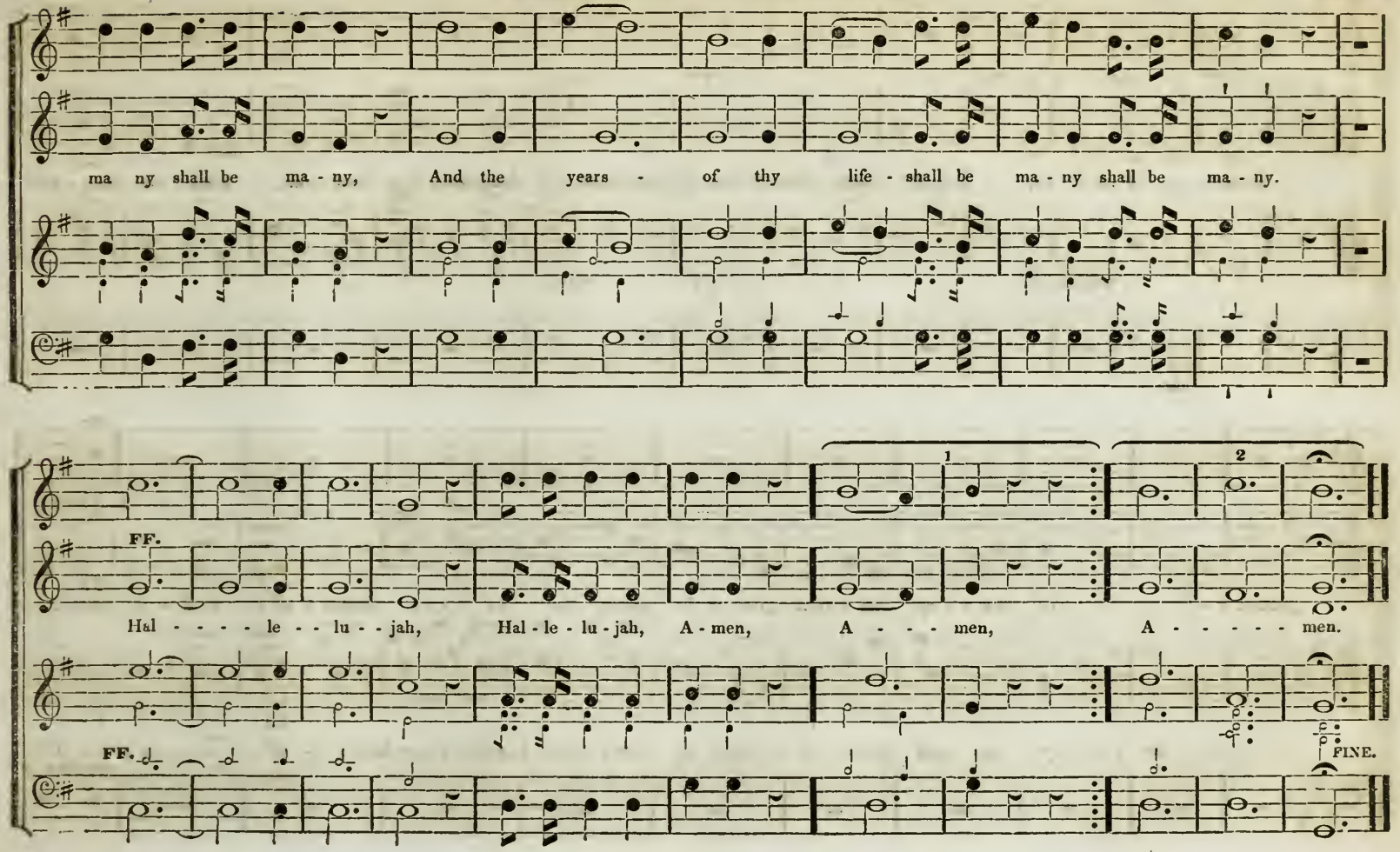


* Written for the 21st Anniversary of the Massachusetts Temperance Society, and performed in Park St. Church, Feb. 26th. 1833


F
P
SOLO.
Woe, Woe, un-to them, Let not-thy heart---en-vy sin-ners: but-be thou-in the fear-of the Lord, --Let not thy
F
P
SOLO.
SOLO.
heart en-vy sinners: but be thou in the fear, in the fear of the Lord, The fear of the Lord is the be-ginning of wis-dom.

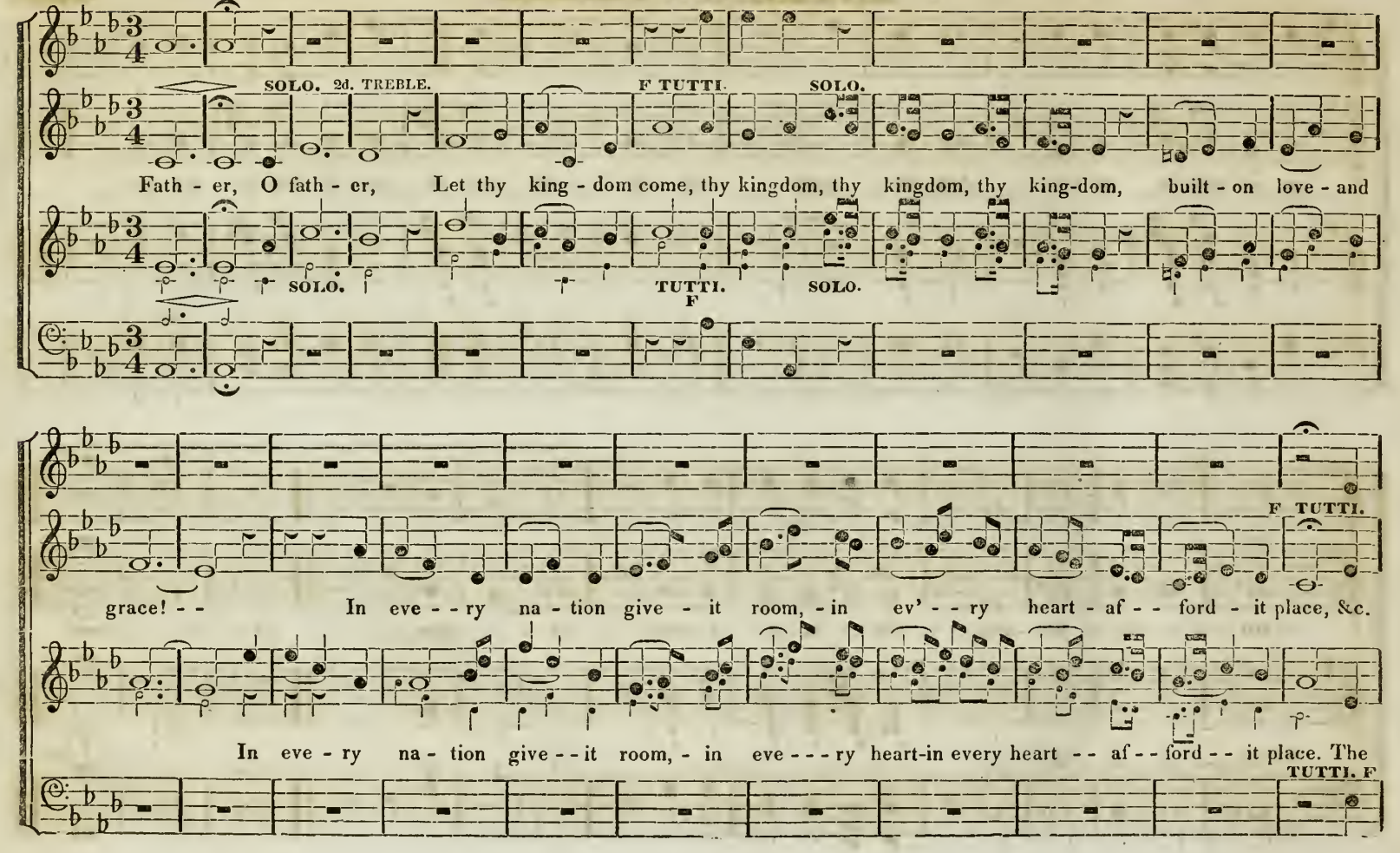
ANTHEM. Continued.

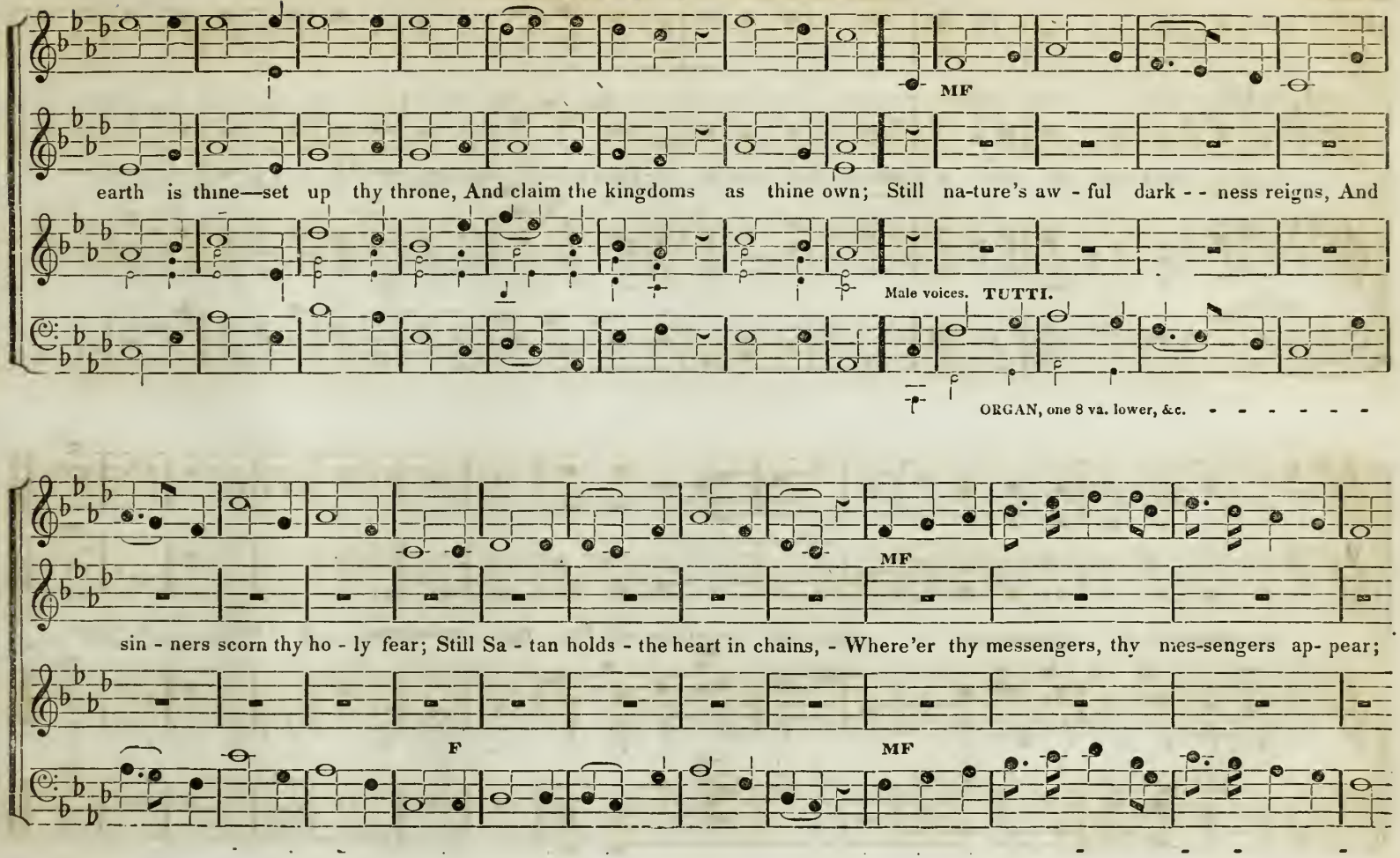



ma ny shall be ma - ny, And the years - of thy life - shall be ma - ny shall be ma - ny.
FF.
Hal - - - - le - - lu - - jah, Hal - le - lu - jah, A - men, A - - - men, A - - - - - men.
FF.
1
2
FINE.

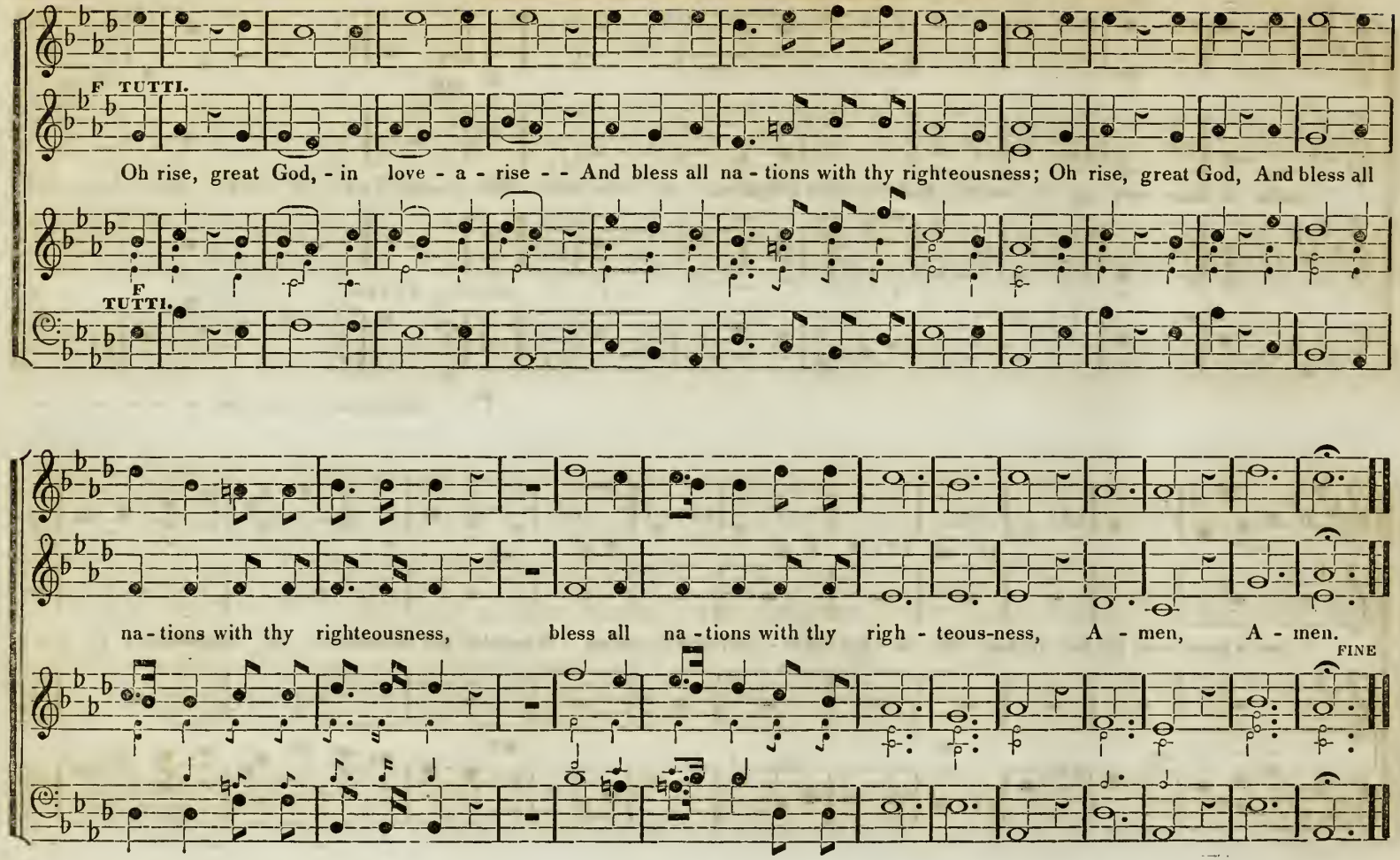
UN POCO ALLEGRO.

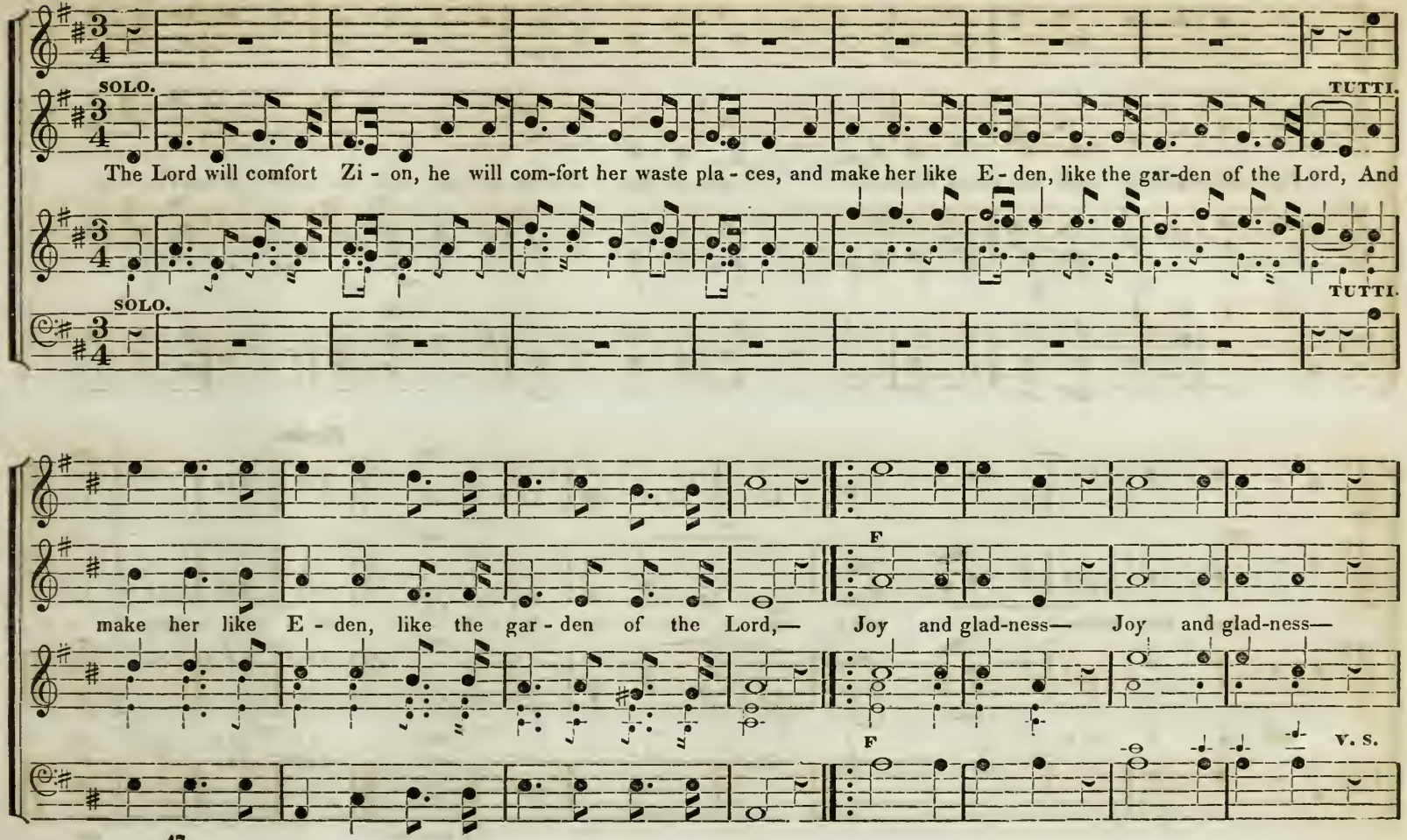
MISSIONARY ANTHEM.



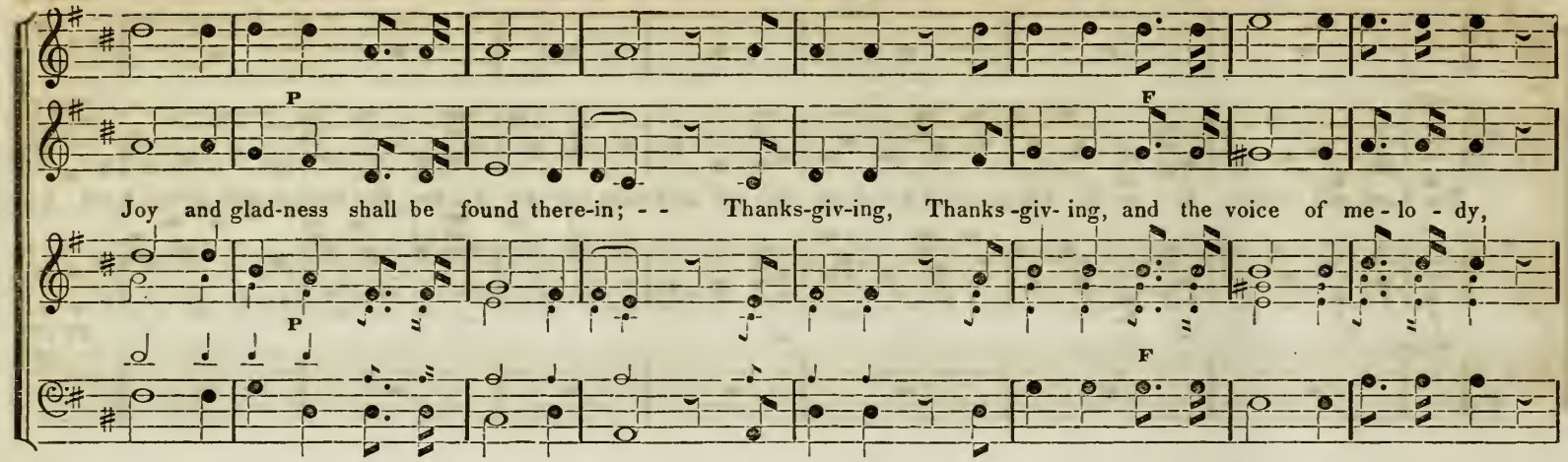

MF
earth is thine—set up thy throne, And claim the kingdoms as thine own; Still na-ture's aw - ful dark - - ness reigns, And
Male voices. TUTTI.
ORGAN, one 8 va. lower, &c.
MF
sin - ners scorn thy ho - ly fear; Still Sa - tan holds - the heart in chains, - Where'er thy messengers, thy mes-sengers ap- pear;
F
MF

ANTHEM. Continued.

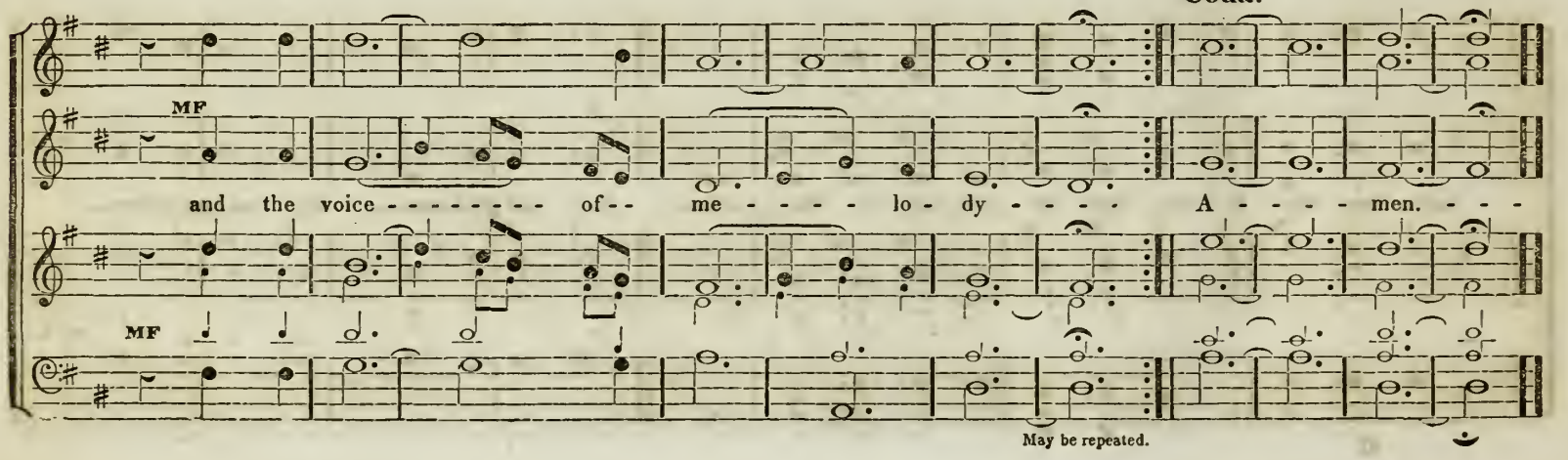



SOLO.
TUTTI.
The Lord will comfort Zi - on, he will com-fort her waste pla - ces, and make her like E - den, like the gar-den of the Lord, And
SOLO.
TUTTI.
F
make her like E - den, like the gar - den of the Lord,— Joy and glad-ness— Joy and glad-ness—
F
V. S.

SENTENCE. Continued.

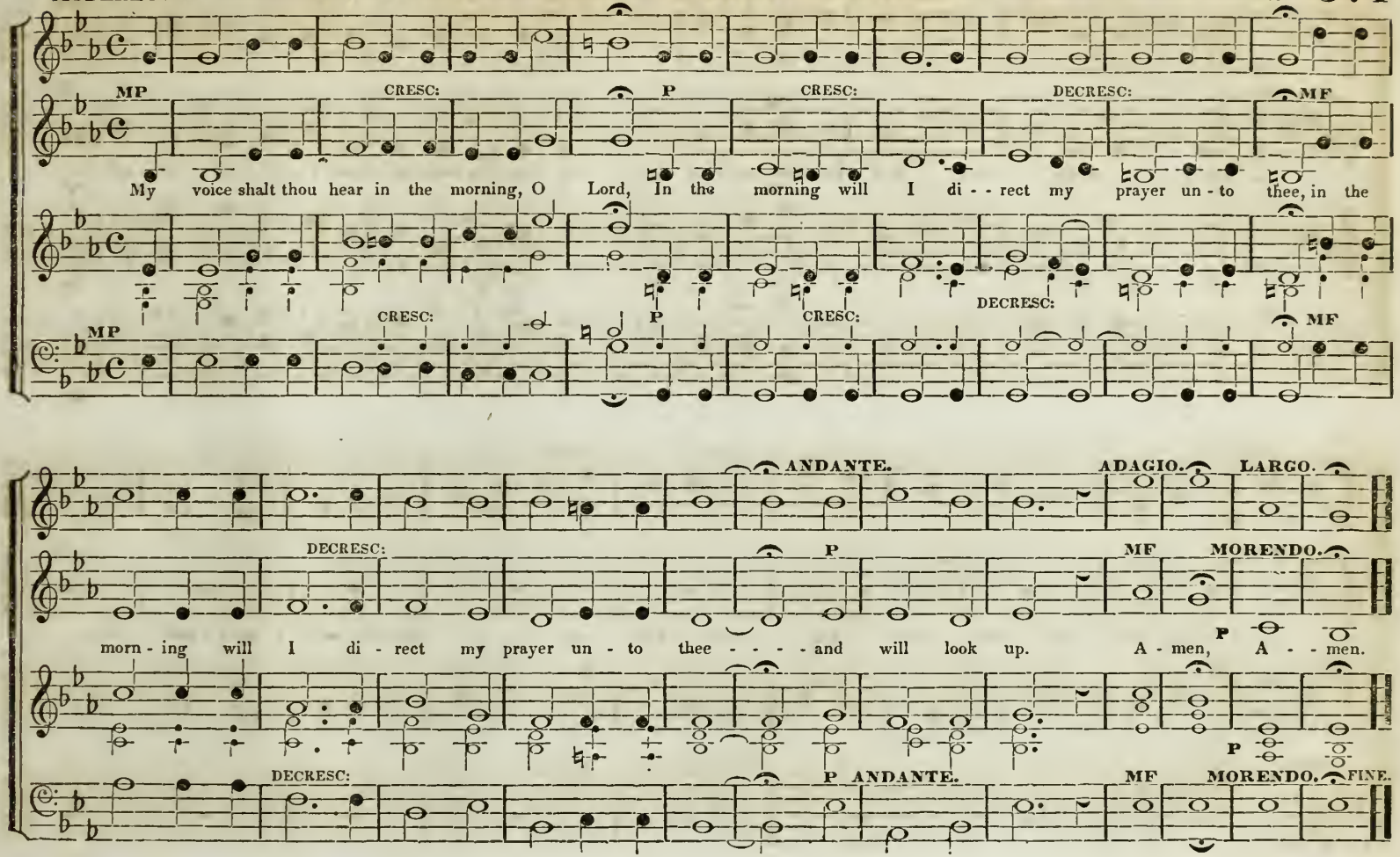


Coda.

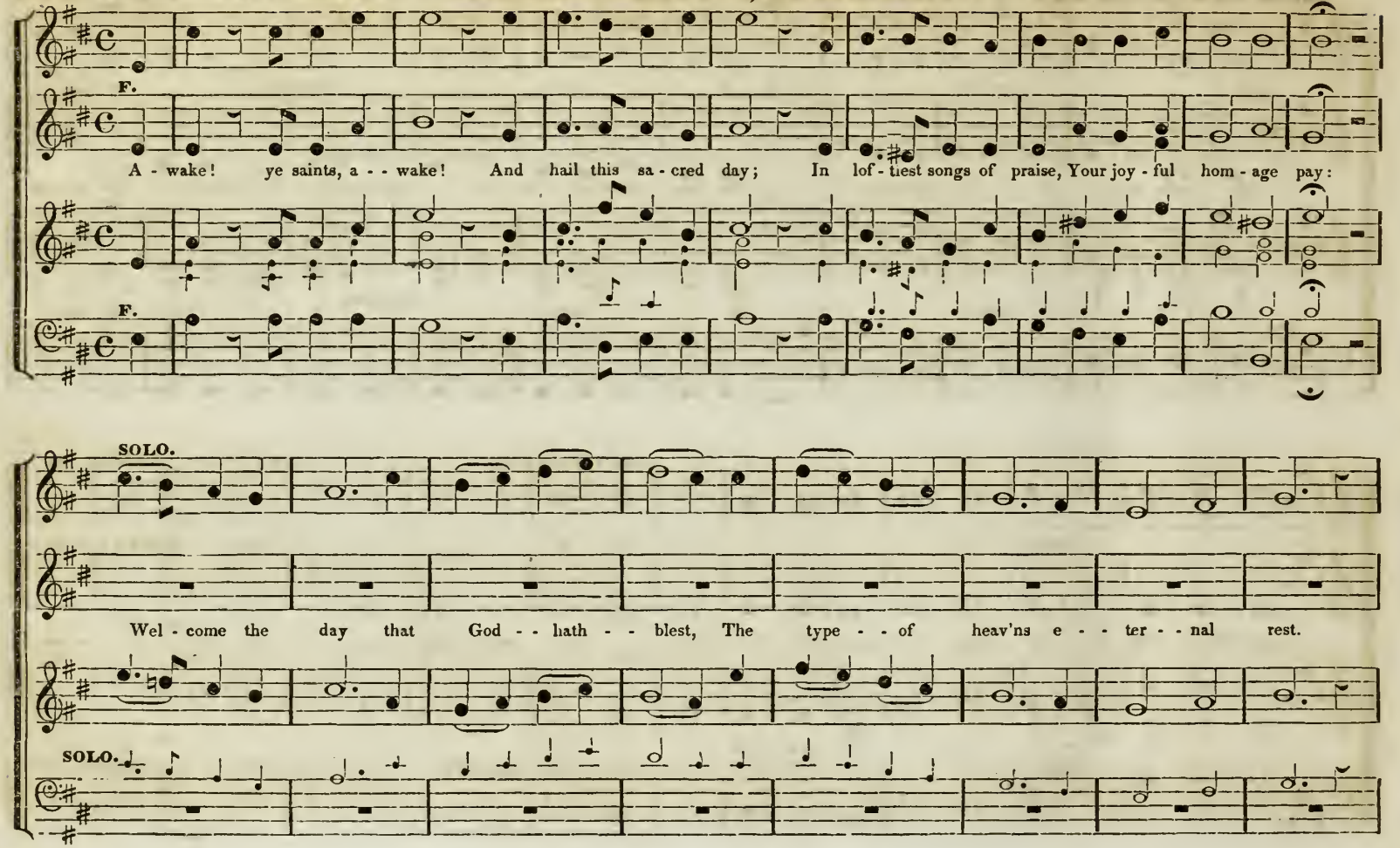


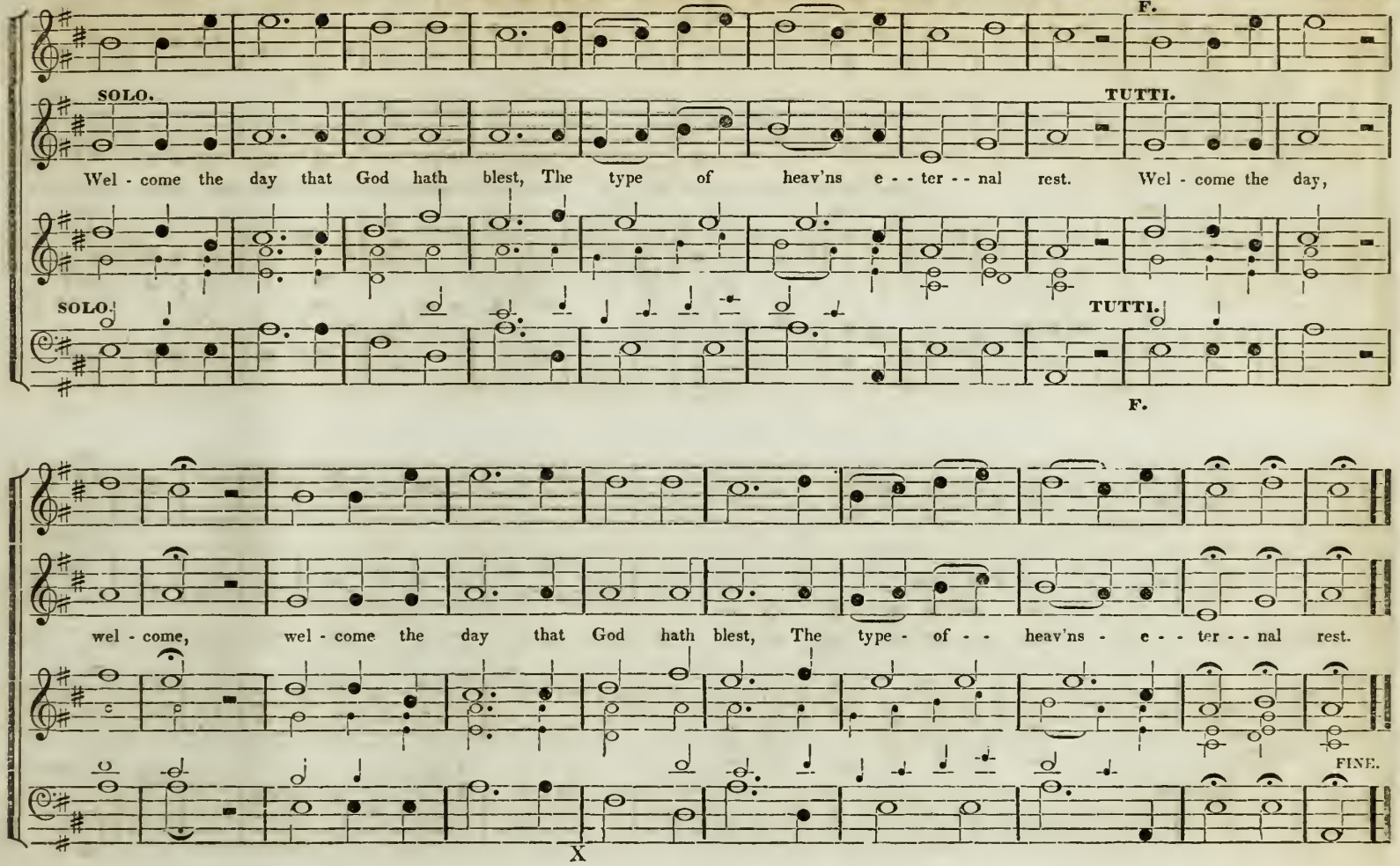
May be repeated.

MY VOICE SHALT THOU HEAR.

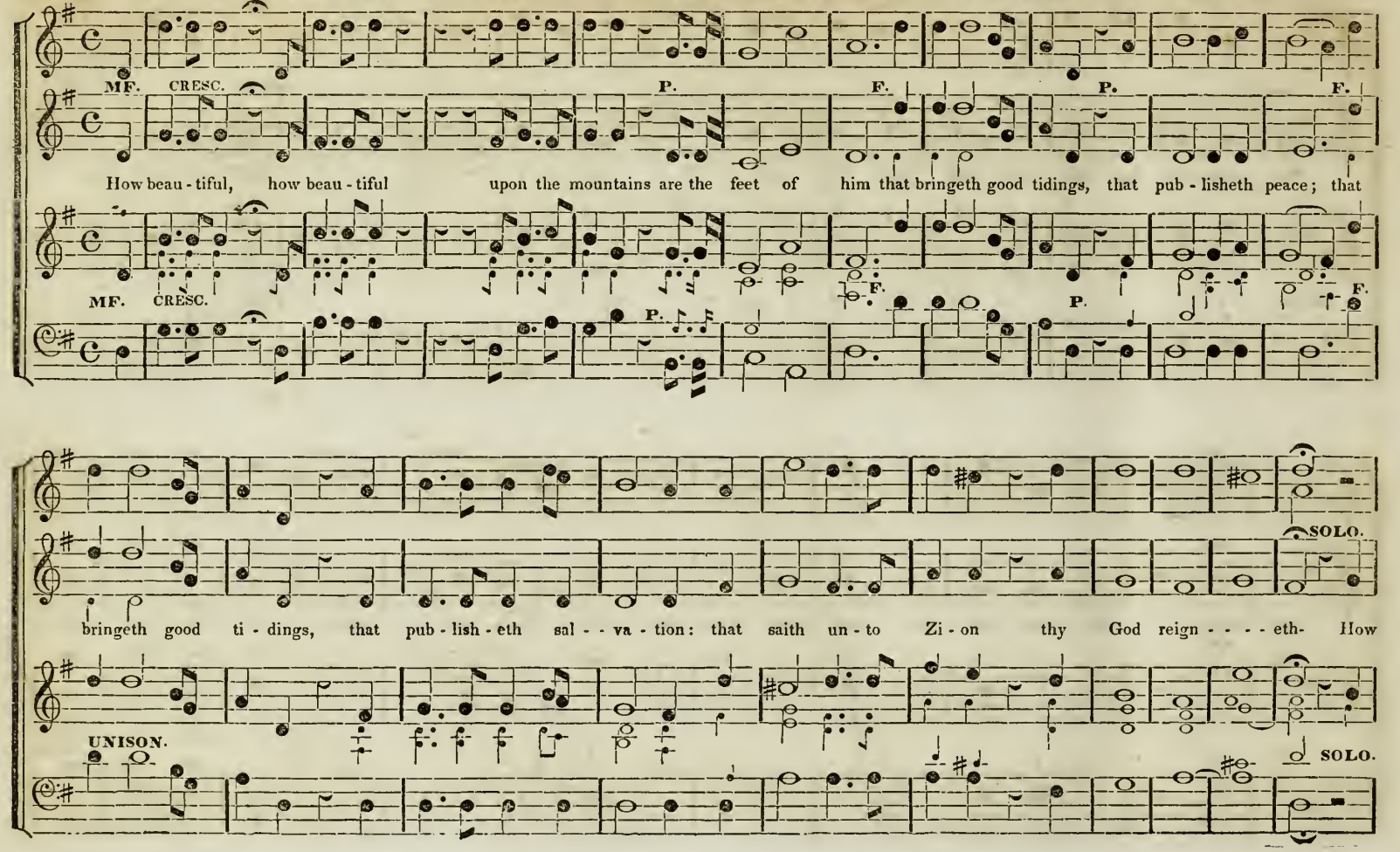


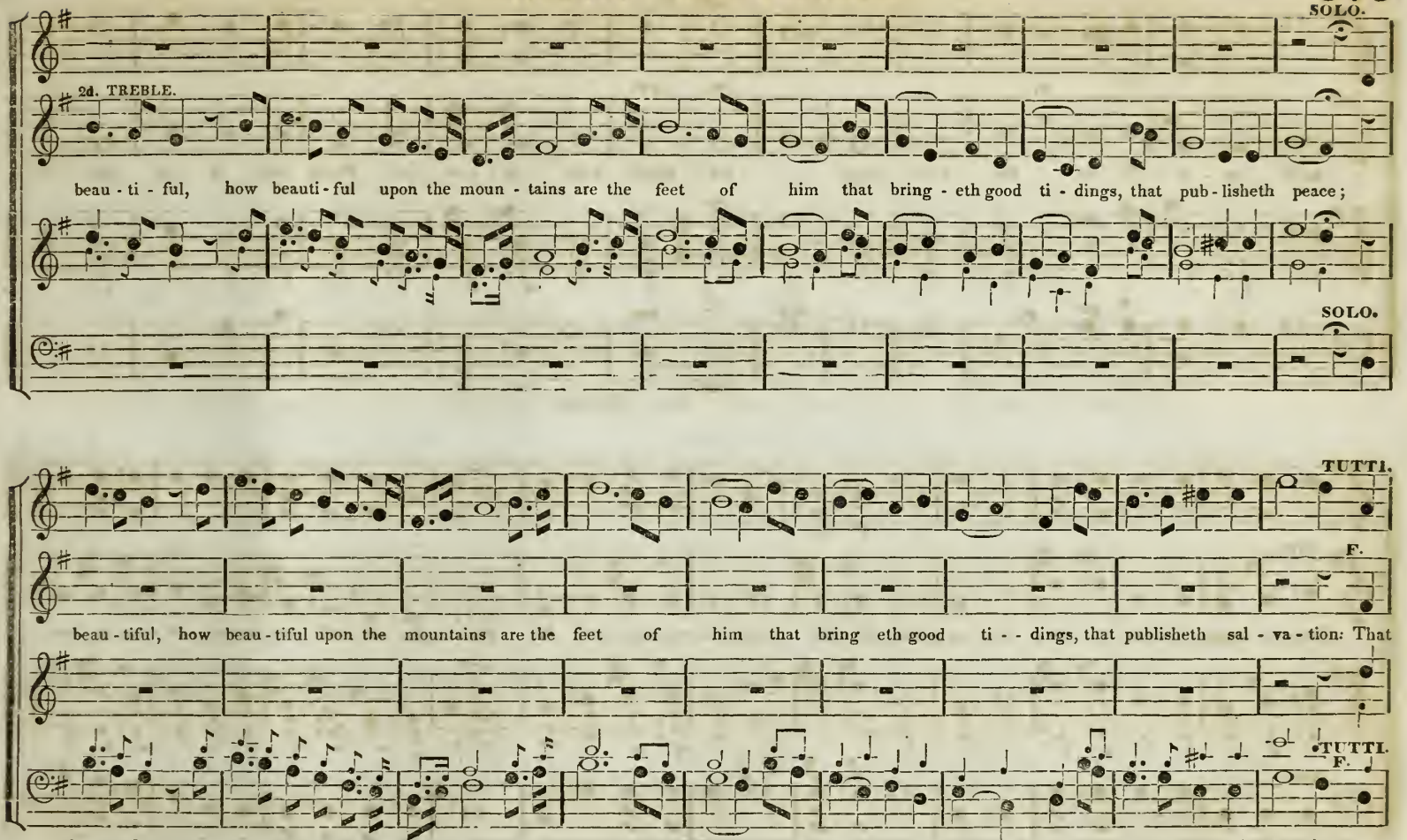
372 ALLEGRO ASSAI. **AWAKE! YE SAINTS, AWAKE!** **Anthem.** Before Service.



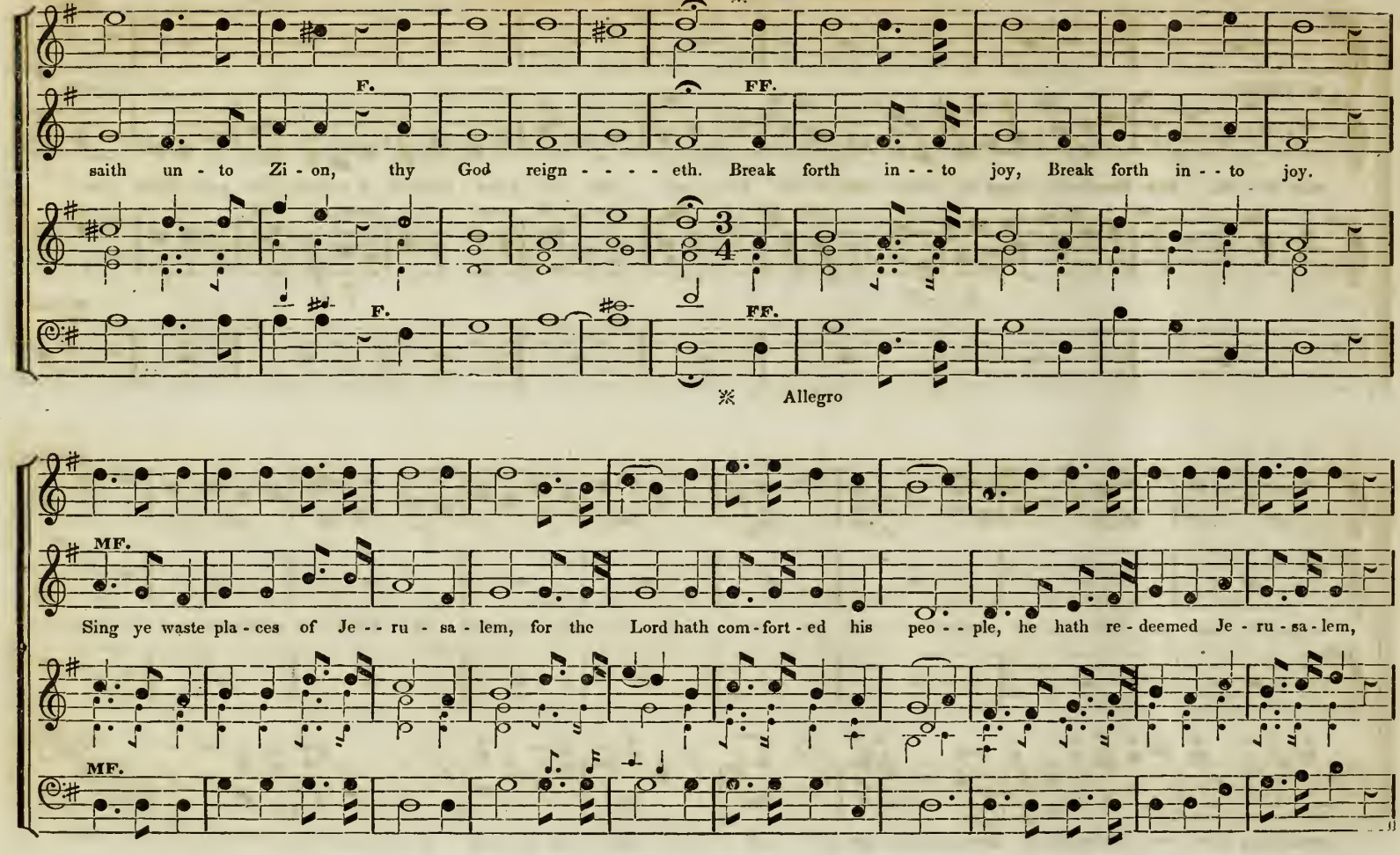

F.
SOLO.
TUTTI.
Wel - come the day that God hath blest, The type of heav'ns e - - ter - - nal rest. Wel - come the day,
SOLO.
TUTTI.
F.
wel - come, wel - come the day that God hath blest, The type - of - - heav'ns - e - - ter - - nal rest.
FINE.

374 ALLEGRO ASSAI. **HOW BEAUTIFUL UPON THE MOUNTAINS.** Motetto.

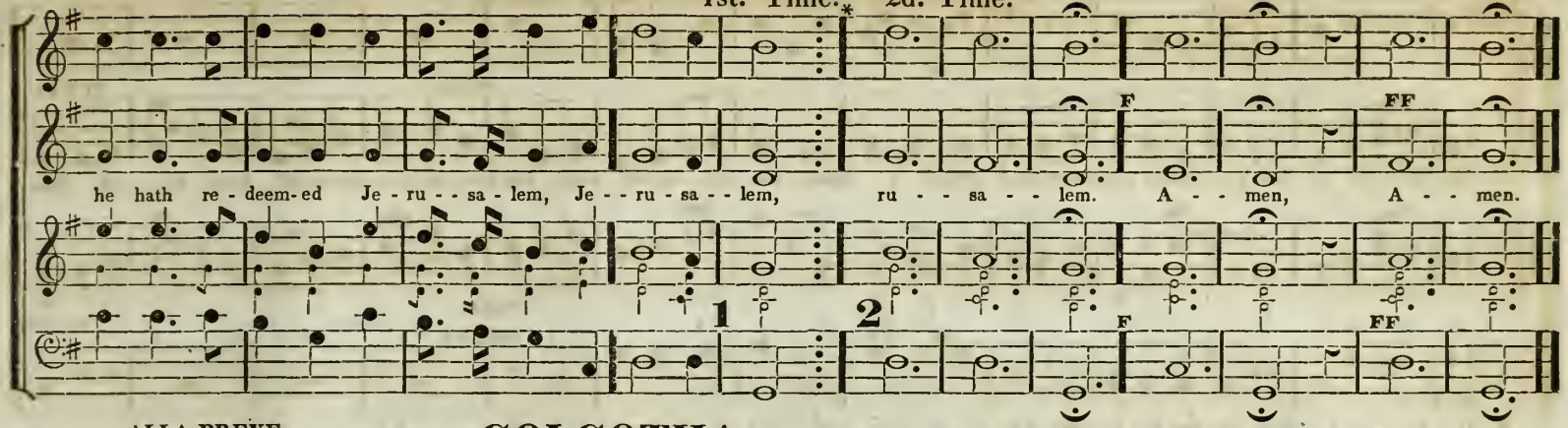



SOLO.
2d. TREBLE.
beau - ti - ful, how beauti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;
SOLO.
TUTTI.
F.
beau - tiful, how beau - tiful upon the mountains are the feet of him that bring eth good ti - - dings, that publisheth sal - va - tion: That
TUTTI.
F.
beau - tiful, how beau - tiful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:

MOTETTO. Continued.

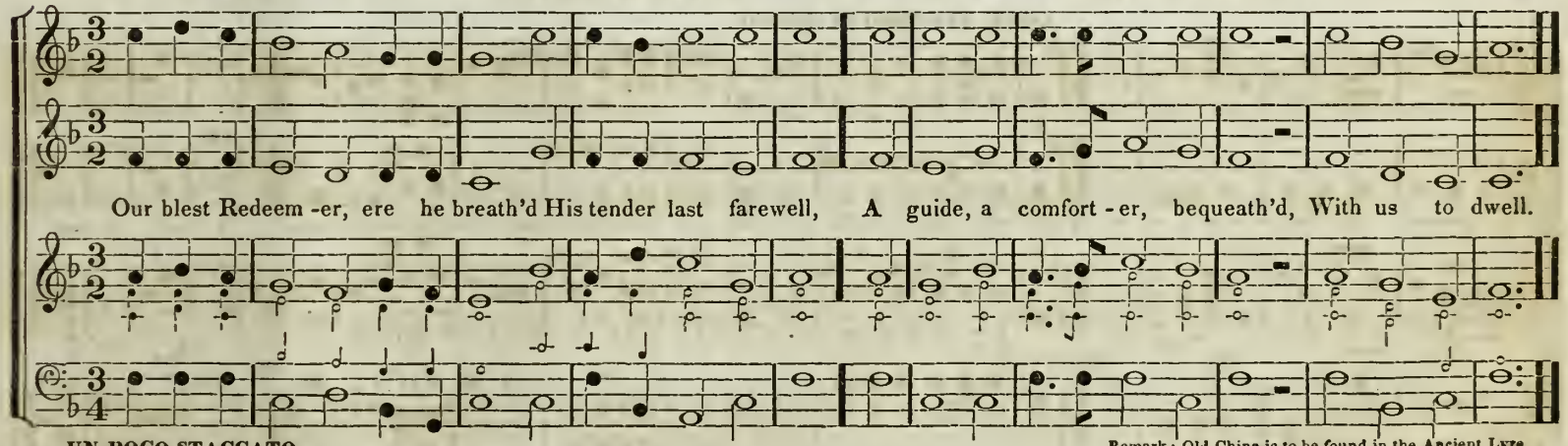


1st. Time. * 2d. Time.



ALLA BREVE.
UN POCO MODERATO.

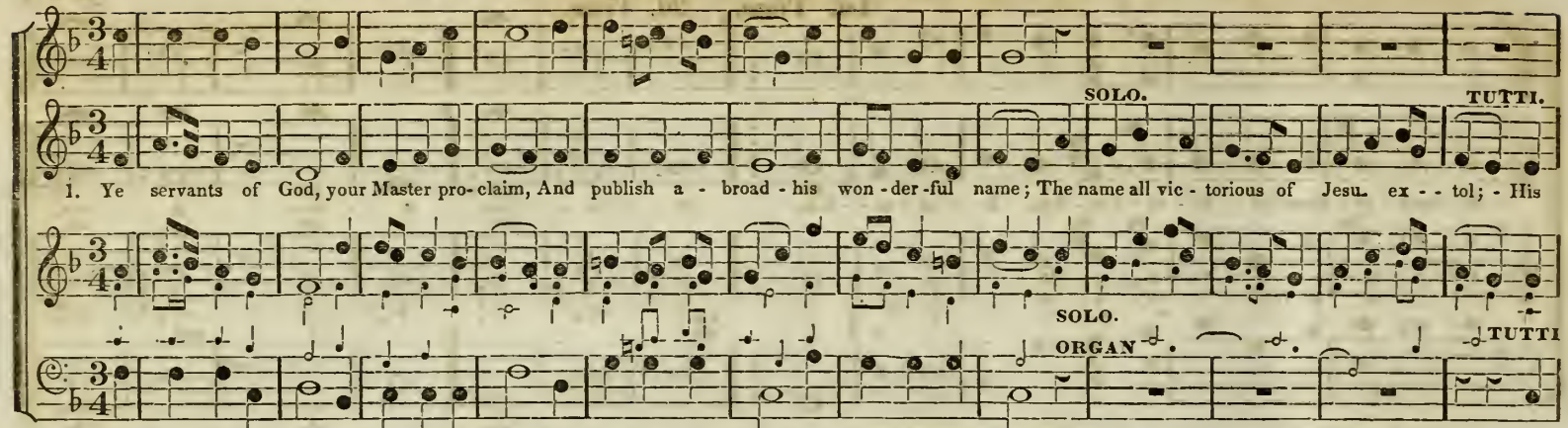
GOLGOTHA. 8's, 6's, & 4. Hymn Chant.



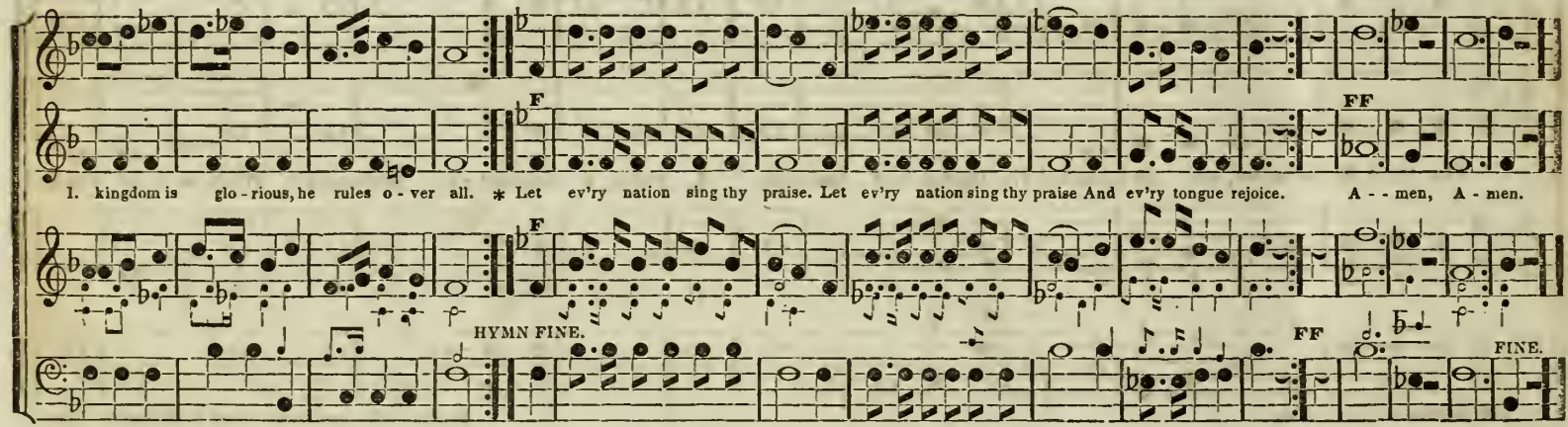
UN POCO STACCATO.

Remark: Old China is to be found in the Ancient Lyre.

YE SERVANTS OF GOD. Hymn. 10's, & 11's, or 5's, & 7's.



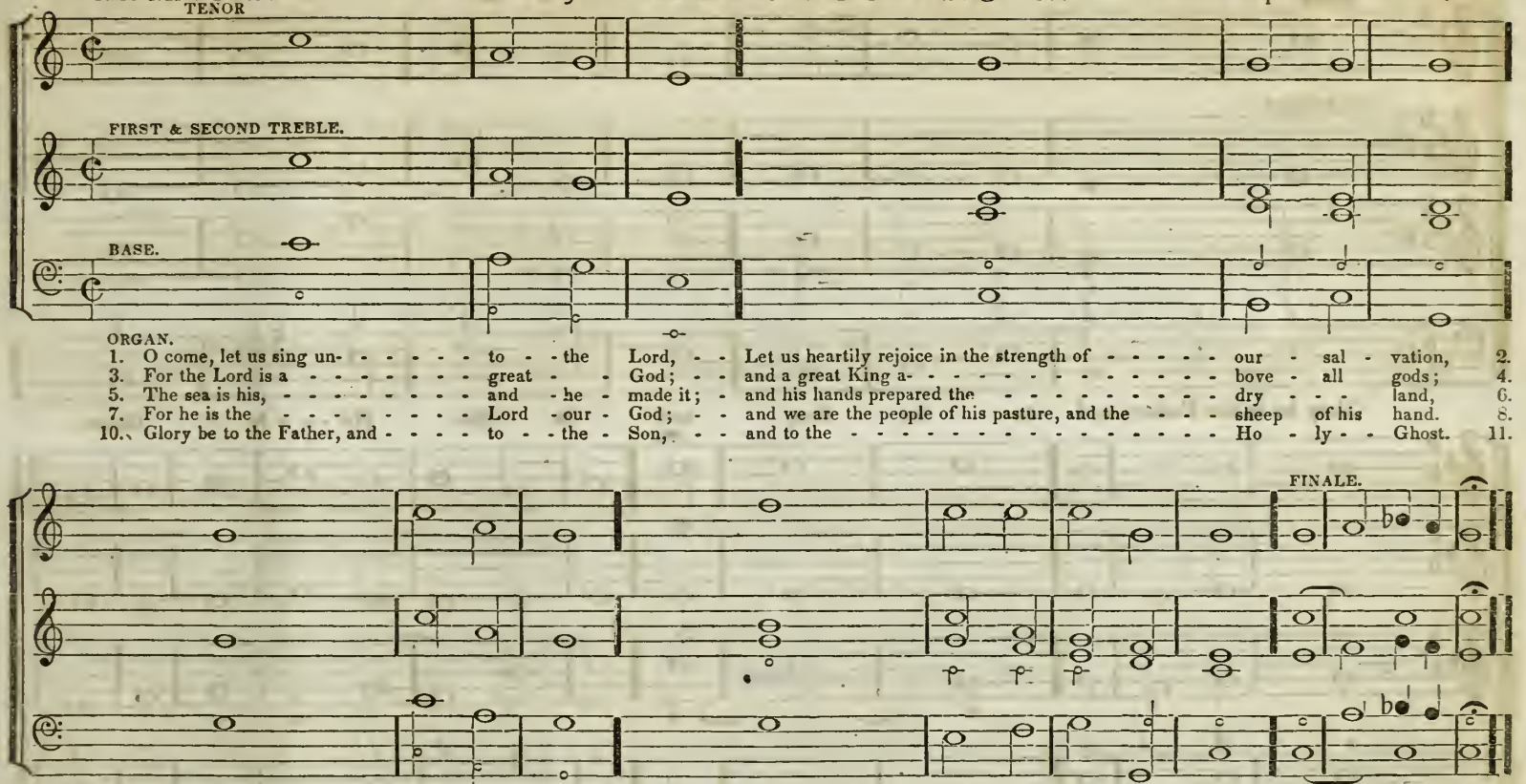
CODA. ALLEGRO DI MOLTO.



MORNING PRAYER.

VENITE, EXULTEMUS. NO. 1.

Before the portion of Psalms.



1. O come, let us sing un- - - - - to - - the Lord, - - Let us heartily rejoice in the strength of - - - - - our - sal - vation, 2.
3. For the Lord is a - - - - - - - great - - God; - - and a great King a- - - - - - - - - - - - - bove - all gods; 4.
5. The sea is his, - - - - - - - - and - he - made it; - and his hands prepared the - - - - - - - - - - dry - - - land, 6.
7. For he is the - - - - - - - - - Lord - our - God; - - and we are the people of his pasture, and the - - - sheep of his hand. 8.
10. Glory be to the Father, and - - - - to - - the - Son, - - and to the - - - - - - - - - - - - - - - - Ho - ly - - Ghost. 11.

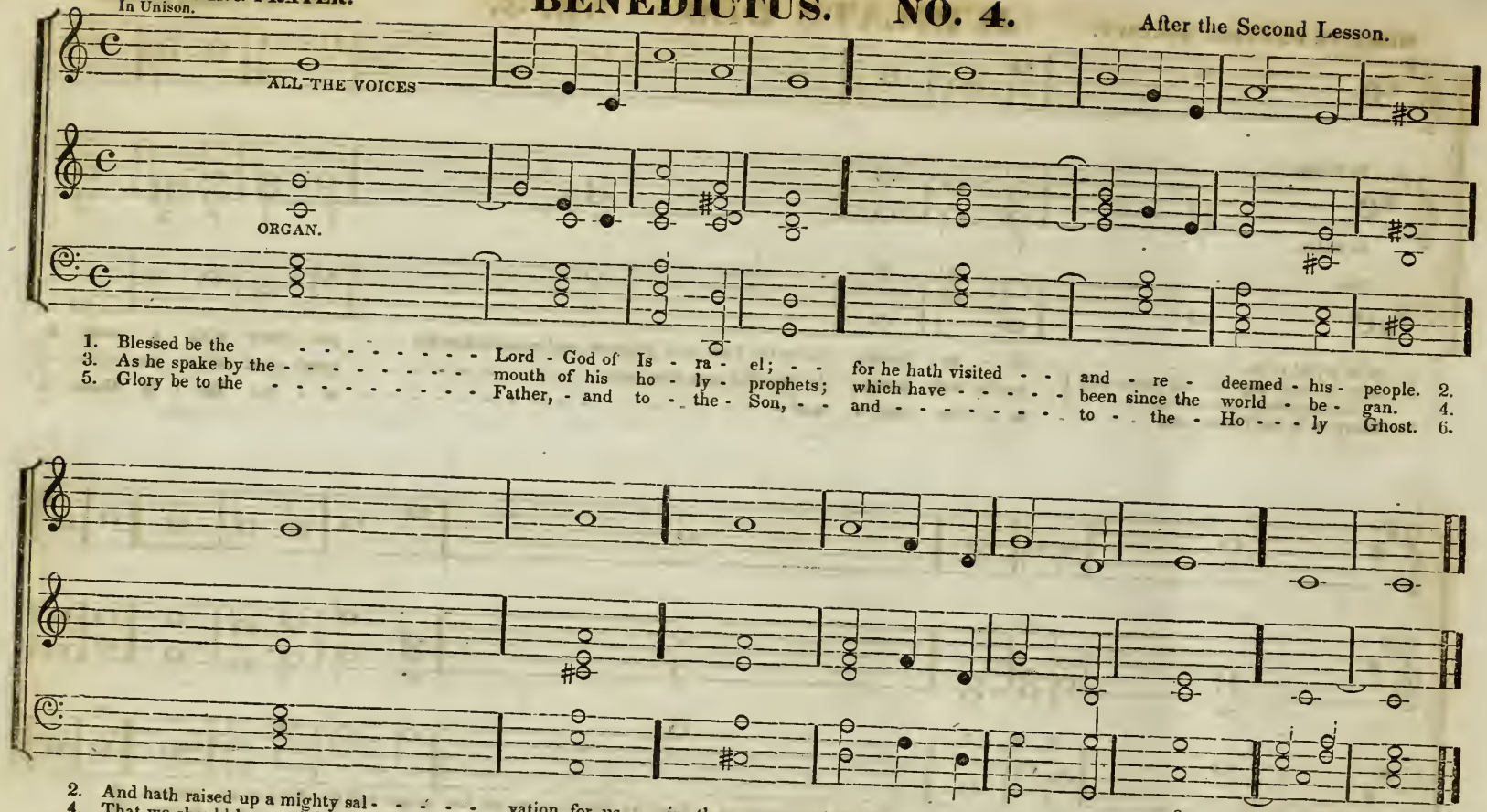
2. Let us come before his presence - with thanks giving, and show ourselves - - - - - glad - in - him - with - psalms. 3. A - - - - - men.
4. In his hand are all the corners - of - the - earth, - and the strength of the - - - - hills - is - his - - also, 5.
6. O come let us worship - - - - and - fall - down - and kneel be- - - - - - - - fore - the - Lord our - Maker. 7.
8. O worship the Lord in the beauty of ho - li - - ness; - let the whole earth - - - - - stand in - awe - of - him. 9.*
*9. For he cometh, for he cometh to - judge the - earth - and with righteousness, to judge the world, and the - - - - peo - ple - with his - truth. 10.
11. As it was in the be- - - - - - ginning, is - now - and ever shall be, world without end, - A- - men. A - - men.

MORNING PRAYER.

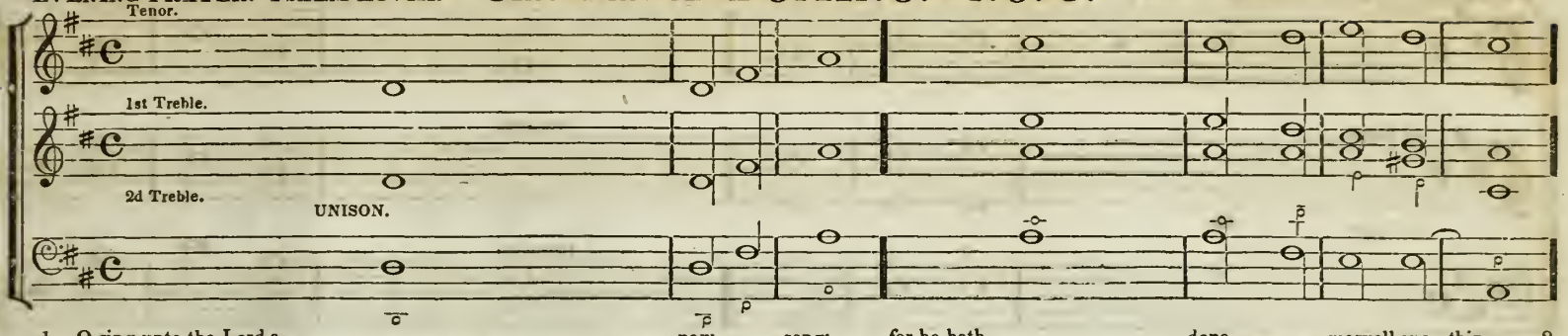
In Unison.

BENEDICTUS. NO. 4.

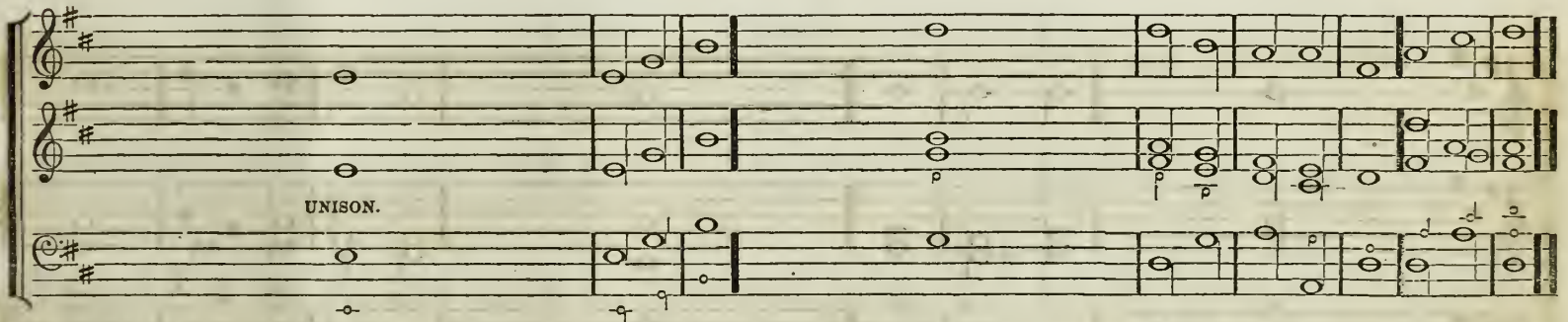
After the Second Lesson.



CANTATE DOMINO. NO. 5.



1. O sing unto the Lord a - - - - - - - - - - - - - - - - new - - song; - - for he hath - - - - - - - done - - - marvell-ous things. 2.
3. The Lord declared - - - - - - - - - - - - - - - - his - sal- vation; - his righteousness hath he openly showed-in the sight-of the heathen. 4.
5. Show yourselves joyful unto the Lord - - - - - - - - - - all - ye lands, - - sing, re - - - - - - - - - joice - - - and - give thanks. 6.
7. With trumpets, - also - and shawms, O show yourselves joyful be- - fore - - the Lord - the King. 8.
9. Let the floods clap their hands and let the hills be joyful together be- fore - the Lord; ☞10
11. Glory be to the Father, and - - - - - - - - - - - - - - to - - the Son, - - and - - - - - - - - - - - to - - the Ho - ly Ghost; 12.

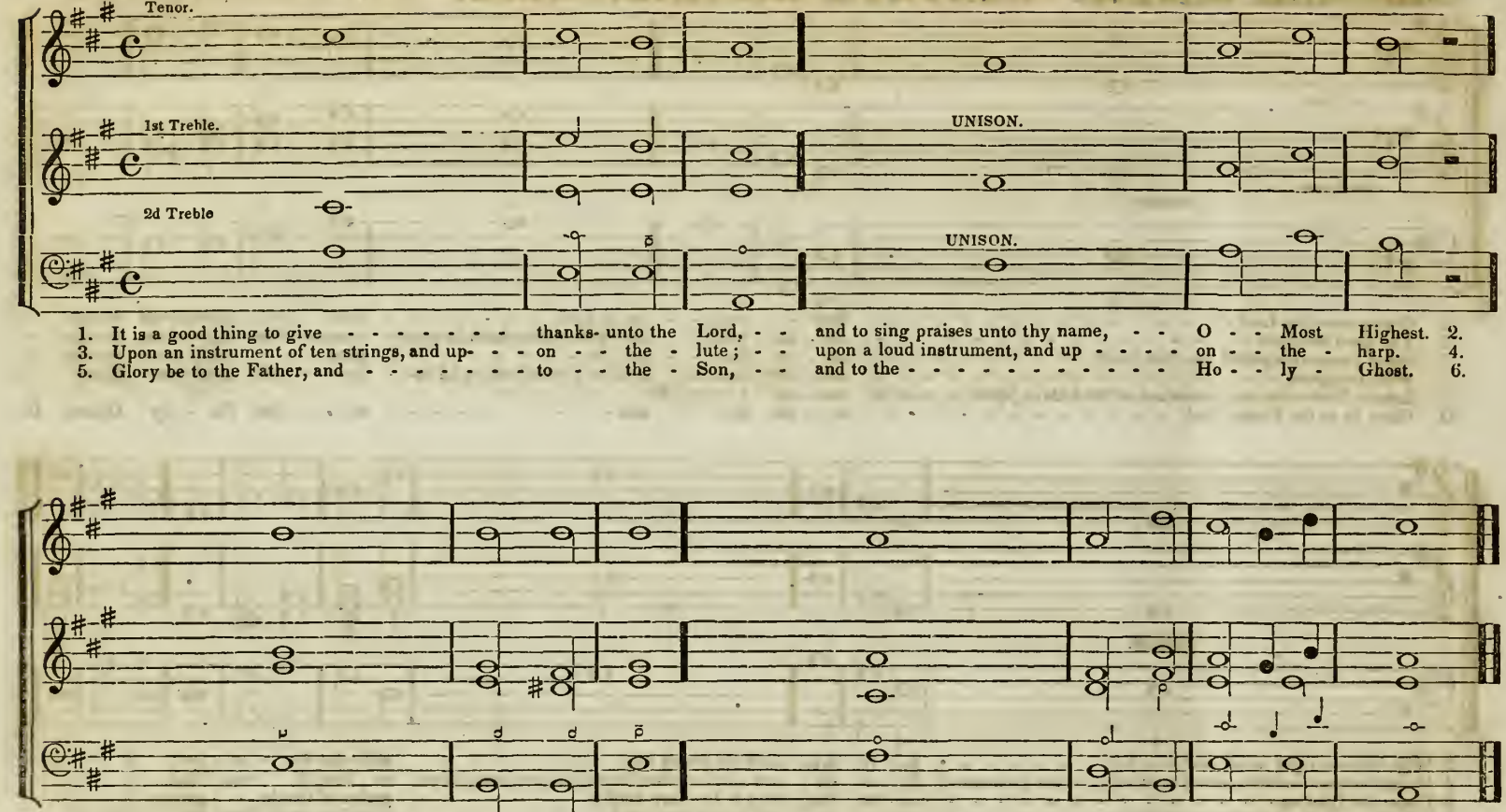


2. With his own right hand, and with his - - - - - - - - ho - ly arm, hath he gotten him- - - - - - - - - - self - the vic - to - ry. 3.
4. He hath remembered his mercy and truth towards the house of Is - ra- el; - and all the ends of the world have seen the sal- va - tion of - - our God. 5.
6. Praise the Lord up- - - - - - - - - - - - - - - - on - the harp; sing to the harp with a - - - - - - - - - psalm of thanks - - giving. 7.
8. Let the sea make a noise and all that - - - - - - - - - there-in is, - the round world and - - - - - - - - - they that dwell there- in. 9.
10. ☞For he cometh to - - - - - - - - - - - - - - - judge-the earth With righteousness shall he judge the world and the- people-with e - qui - ty.
12. As it was in the beginning - - - - - - - - - - - - is - - now, and ever - - - - - - - - - - - - shall-be, world-without end. A - men.

EVENING PRAYER. PSALM XCII.

BONUM EST CONFITERI. NO. 6.

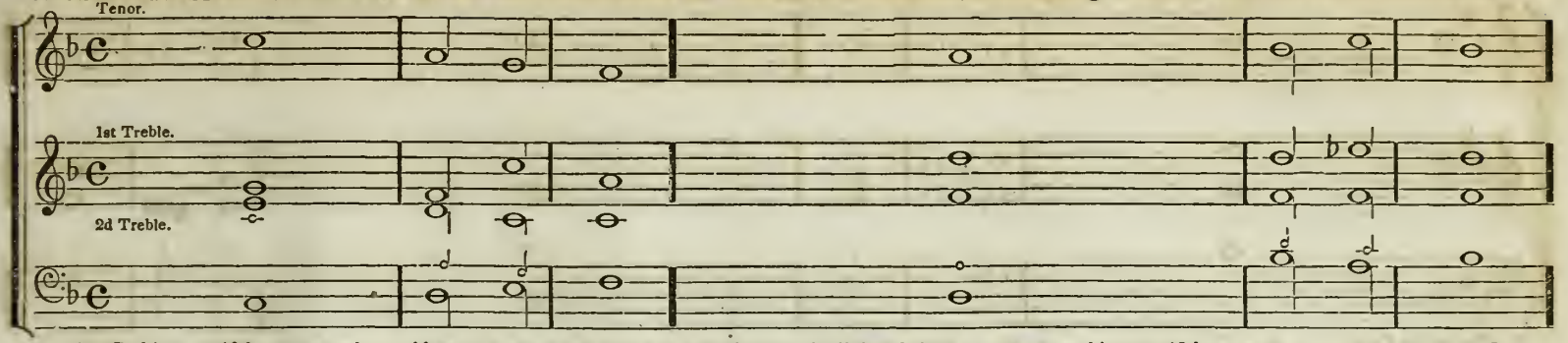
After the First Lesson.



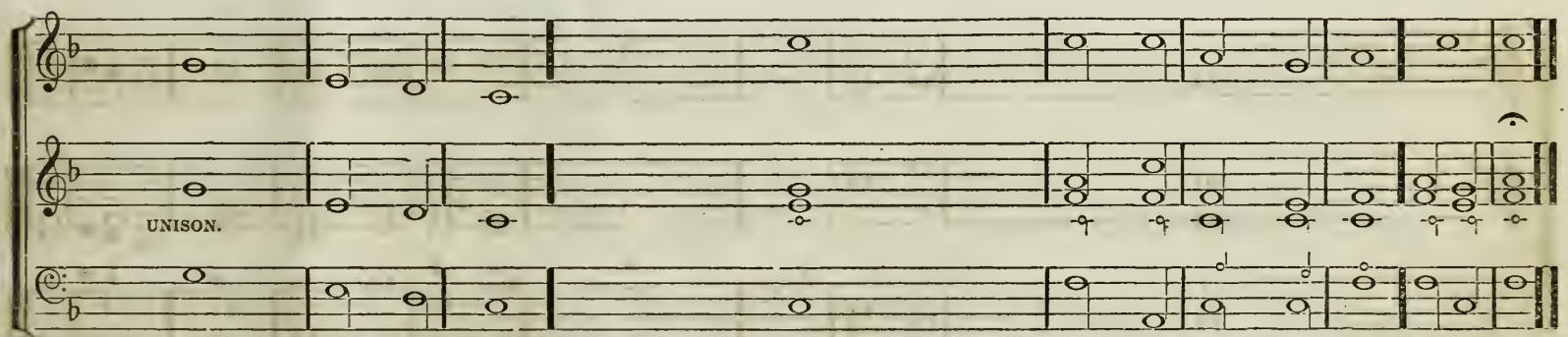
EVENING PRAYER. PSALM LXVII.

DEUS MISEREATUR. NO. 7.

After the Second Lesson.



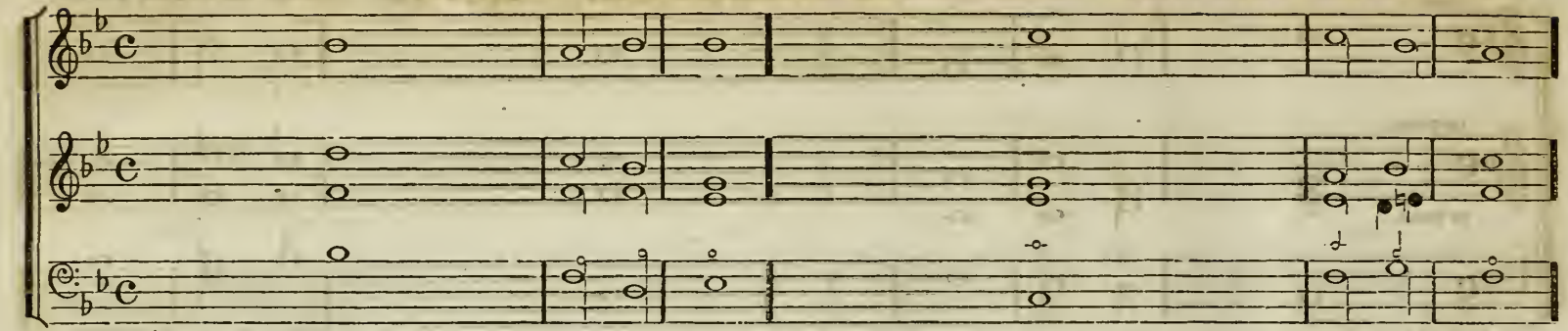
1. God be merciful unto us and - bless - - - - us, - - - and show us the light of his countenance, and be merciful - - un - - to - us. 2.
3. Let the people - - - - - - - praise thee, O God, - - yea, let all the people - - - - - - - - - - - - - - - - praise - - - thee. 4.
5. Let the people - - - - - - - praise thee, O God,- - - yea, let all the people - - - - - - - - - - - - - - - - praise - - - thee. 6.
8. Glory be to the Father, - - - and - to the Son, - - and to the - Ho - - ly Ghost. 9.



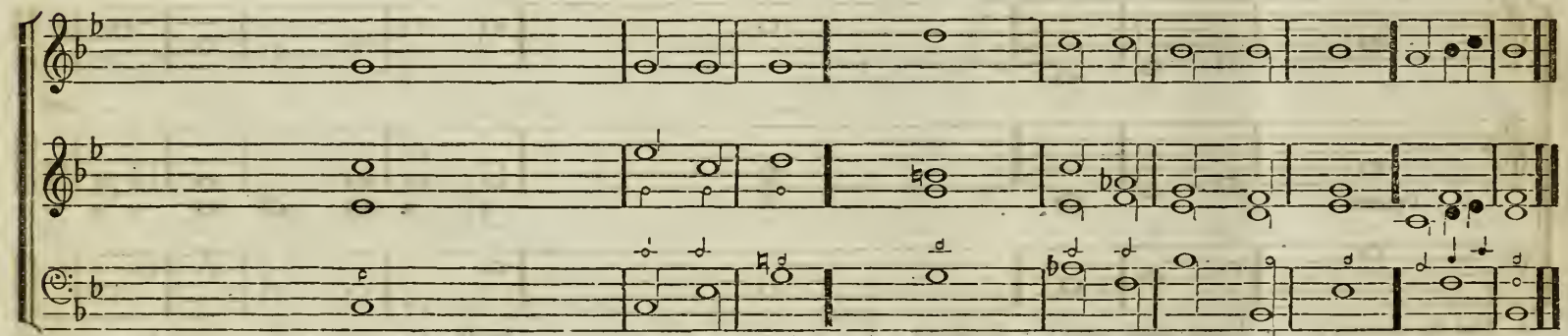
2. That thy way may be - - known- upon earth - - thy saving - - - - - - - - - - - - - - - - health - a - mong - all - nations. 3.
4. O let the nations re - - joice - and be glad;- - for thou shalt judge the folk righteously and govern the nations- up - on - - - - - earth. 5.
6. Then shall the earth bring forth- her in- crease; and God, even our own God shall - - - - - - - - - give us- his bles sing. 7.
☞7. God shall - - - - - - bless - - - us,- - - and all the ends of the - - - - - - - - - - - - world - shall fear him. 8.
9. As it was in the beginning, is - now, - - and ever - - - - - - - - - - - - - - - - shall - be world-without end, - A - - men

BENEDIC ANIMA MEA. NO. 8.

After the Second Lesson.

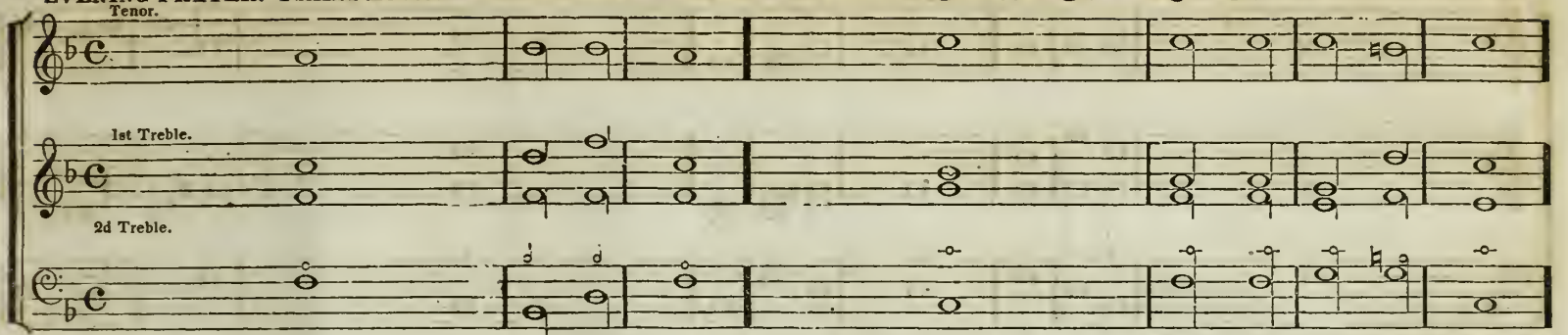


1. Praise the Lord - - - - - - - - - - - - - O - - my - soul; - - and all that is within me, praise his - - - - - - - - - ho - - ly - name. 2.
3. Who forgiveth - - - - - - - - - - - - - all - thy - sin, - - - and healeth all thine in - - - - - - - - - - - - - fir- - mi - ties. 4.
5. O praise the Lord ye angels of his, ye that ex- - - cel- - in - strength, - ye that fulfil his commandment and hearken unto the - - voice - of his word. 6.
8. Glory be to the Father, and - - - - - - - - to - the - Son, - - and to the - - - - - - - - - - - - - - - - - - - Ho - ly - Ghost. 9.

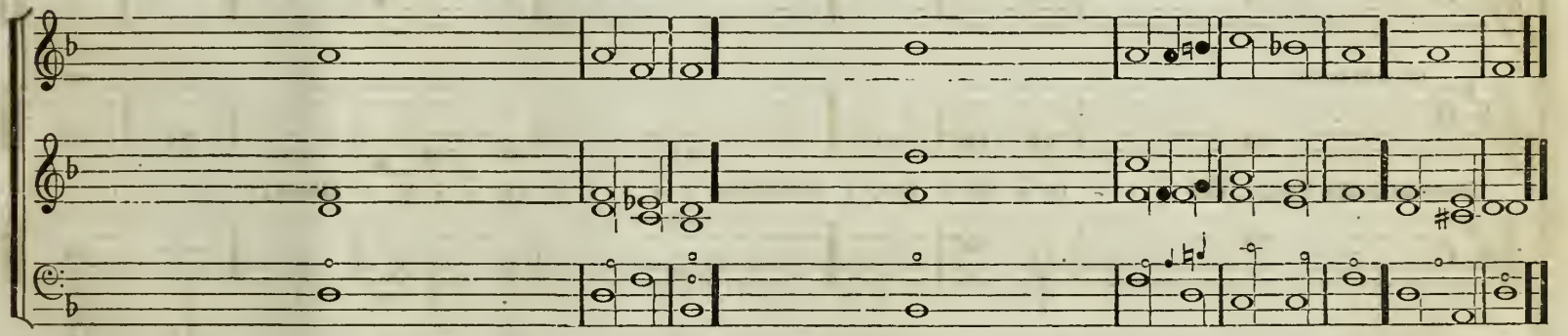


2. Praise the Lord - - - - - - - - - - - - - - - - - - - O - my soul, - and forget not - - - all - his be - - ne - - fits. 3.
4. Who saveth thy life - - - - - - - - - - - - - - - - from-des- truction, and crowneth thee with mercy-and lov - - ing - kindness. 5.
6. O praise the Lord all - - - - - - - - - - - - - - - - - ye - his - hosts, - ye servants of - - - his - that do - - his - pleasure. 7. ☞
☞ 7. O speak good of the Lord, all ye works of his in all places of his - do- minion - Praise thou the - - - Lord - - O - - my - soul. 8.
9. As it was in the beginning, - - - - - - - - - - - - - - is - - - - now, - - and ever - - - - - - shall - be, world-without end. A - men.

EVENING PRAYER. PSALM XCVIII. **Additional CANTATE DOMINO. NO. 9.** After the First Lesson

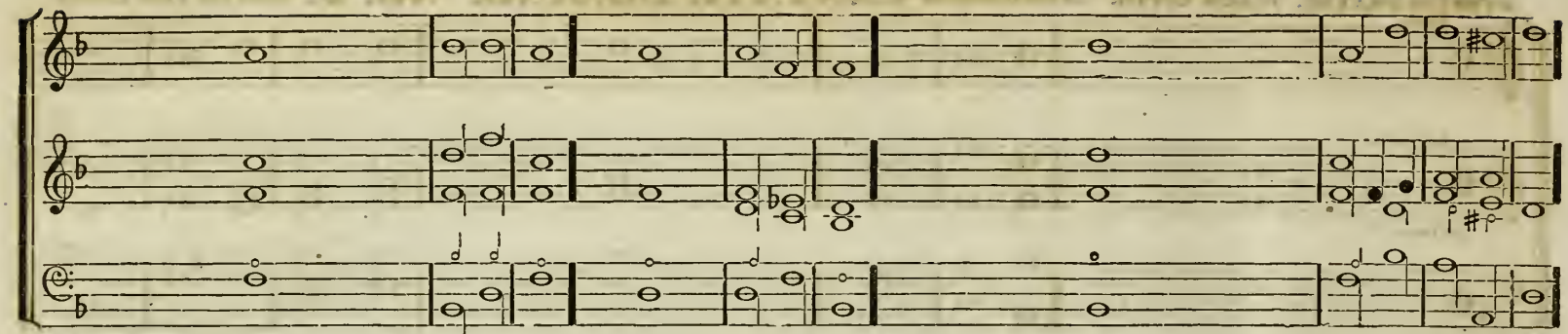


1. O sing unto the Lord a - - - - - - - - - new - - - song; - - for he hath - - - - - - - - - - - - done - - - - marvel-lous - things. 2.
3. The Lord declared - - - - - - - - - - his - sal - vation; - his righteousness hath he openly - - - showed - in the sight - of the heathen. 4.
5. Show yourselves joyful unto the Lord, - - - all - ye - lands, - - sing, re - - - - - - - - - - - - - joice - - - - and - give - thanks 6.
7. With trumpets - - - - - - - - - - - also - and shawms, - O show yourselves joyful be - - - - - - fore - the - Lord - the - King. 8.
10. Glory be to the Father, and - - - - - - - to - - the - Son, - - - and - - - - - - - - - - - - to - - - the - Ho - ly - Ghost. 11



2. With his own right hand, and with his - - - - - - - - ho - ly arm; hath he gotten him - - - - - - - - - self - the vic - to - ry. 3.
4. He hath remembered his mercy and truth toward the house of Is - ra - el; and all the ends of the world have seen the sal - va - tion of - our God. 5.
6. Praise the Lord up - - - - - - - - - - - - - - on - the harp; sing to the harp with a - - - - - - - - Psalm - of thanks - - giving. 7.
8. Let the sea make a noise and all that - - - - - - - - there - in is, - - the round world and - - - - - - - - they that dwell - there - in. 9.
1. As it was in the beginning, - - - - - - - - - is - - now, - and ever - - - - - - - - - - - - - shall - be, world without end. - A - - - men

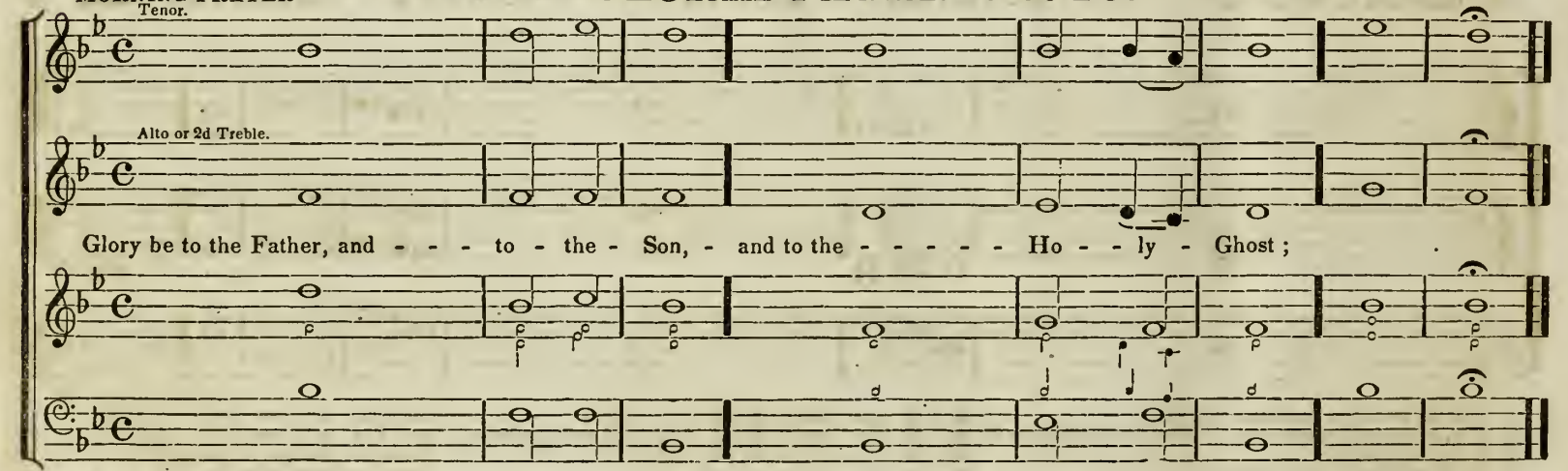
Additional CANTATE DOMINO. Continued.



MORNING PRAYER.

Additional GLORIA PATRI. NO. 10.

After the portion of Psalms.



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